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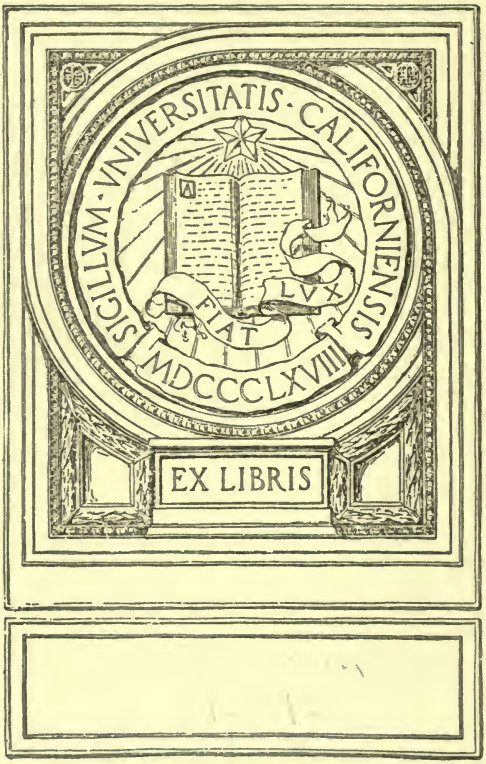
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ALLITTERATIO LATINA

ALLITTERATIO LATINA

OR

ALLITERATION IN LATIN VERSE REDUCED TO RULE

WITH SPECIAL REFERENCE TO

CATULLUS, HORACE, JUVENAL, LUCAN, LUCRETIUS, MARTIAL, OVID, PERSIUS, PHAEDRUS, PRIAPEIA, PROPERTIUS, STATIUS, TIBULLUS, AND VIRGIL

BY

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Fronte exile negotium
et dignum pueris putes:
adgressis labor arduus.
Ter. Maur. 63–5.

LONDON

WILLIAMS AND NORGATE

14 HENRIETTA STREET, COVENT GARDEN, W.C. 2

1921

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TO

THE MEMORY OF

MY EARLIEST INSTRUCTOR IN LATIN,

MY FATHER,

AND TO THAT OF

MY BRAVE, SELF-SACRIFICING, DEVOTED MOTHER,

WHO SURVIVED HIM

NEARLY HALF A CENTURY

(1864–1910)

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PREFACE

About twelve years ago I rose from a perusal of Lombroso's *Man of Genius* with the knowledge that a tendency to alliteration in verse and prose was a well-marked feature of insanity in Italy; and in some of the illustrations quoted from the writings of French mattoids I thought I saw a general resemblance to what is known in Welsh poetry as *cynghanedd*:

La *nomade* a mis la *madonne*
A la *paterne* de *Pétronne*
Quand le grand *Dacier* était *diacre*
Le *caffier* cultivé du *fiacre*.

To me who had not given much attention to the complicated system inherited by my countrymen the coincidence appeared highly amusing; and, when opportunity offered, I could not help rallying my friends among the bards on their affinity to the lunatics of the South. None of them seemed much hurt, and one of them took my fun in such good part that when I was elected Dean of Divinity in the University of Wales he addressed some complimentary verses to me in a local journal. Needless to say, the characteristic alliteration was there in force, and I examined it with uncommon interest. It so happened that I was reading Persius at the time, and when I came upon the line (iv. 33)

ac si unctus cesses et figas in cute solem

it occurred to me to wonder why the poet had chosen that peculiar ending, and how such writing could have commanded the popularity

which the satires are known to have immediately attained. A casual glance revealed the correspondence

csncts gsncts,

and I then knew that there was more in Latin alliteration than the stock illustrations had ever suggested. Recollecting the statements in Lombroso, I now began to think somewhat furiously. Was the versification of those poor lunatics a reversion to type under the influence of some cerebral derangement, or was the feature which they shared with the poets of both Wales and ancient Rome an element in human nature which even disease could not destroy? I argued that whatever the explanation might be, the phenomenon ought to admit of being reduced to rule. There was such a thing as unconscious art. The nightingale trilled its untutored song with an exactness and uniformity which allowed of its being imitated by mechanical means and perhaps reduced to notation, and I saw no reason why alliteration in Latin verse should not yield its secret, even if the Latins themselves did not consciously conform to rule. I had always been fond of puzzles, and here was one which seemed worth the solving. I accordingly set to work on the *Aeneid*, and in so doing made my first mistake: for the bewildering reverberations of the Virgilian Hexameter were ill adapted for experimental purposes, though some of the lines, and particularly i. 7, served as a useful check on my successive theories for several years. Baffled in the attempt to discover a single feature that looked like an approach to law, I took refuge in the Pentameter, as being a somewhat shorter line, and from the Pentameter was driven to Lyrics, where, side by side with much to encourage, I found myself in presence of such lines as

cessant flamina tibiae.[1]
O Lenaee sequi deum.[2]
illic bis pueri die.[3]
Jupiter in Ganymede flavo.[4]

The situation was decidedly embarrassing, but meanwhile the conviction that there *was* a law had become an obsession, which,

[1] Hor. C. III. xix. 19. [2] *Ib.* III. xxv. 19. [3] *Ib.* IV. i. 35.
[4] *Ib.* IV. iv. 4.

notwithstanding many bouts of despair, never weakened for more than a night. I was of course aware throughout that nothing could be finally settled until the pronunciation of the letters was itself settled; and here the difficulties would have seemed insuperable, were it not for the expectation that, spite of variations in the texts and the spelling, the poets would help to solve them. A close study of Lindsay's *Latin Language*—to which monumental work I owe my warmest acknowledgments—introduced me to the German writers, Stolz, Seelmann, Marx, and others, to whom I am also under deep obligations. But as all my authorities either expressed uncertainty or differed in their conclusions on points of cardinal importance to my subject, I finally had recourse to the ancient grammarians, whose pages I carefully searched for additional information, fortified by a large number of intractable lines which I had by that time accumulated. Daylight gradually dawned, and little by little I hammered out the scheme which I now present to my readers. It has cost me more time and labour than I care to remember, and I have done my utmost to make it watertight; but, though I have much confidence that in the main I have proceeded on the right lines, I am far from thinking that the last word has been said on the subject; and it is not reasonable to suppose that, working single-handed as I have done on over 100,000 lines of verse, with little or no ear for music, I have never misjudged an effect or drawn a false inference or overlooked a difficulty. The remarks of Aulus Gellius [5] warn me on the one hand that I may have missed much that nature and training have given me no eyes to see, and Mons. Loth's analysis of Welsh alliteration[6] on the other that, in straining after richness and symmetry in a sphere where the data are often uncertain, I may have seen much that a Roman would not have missed. I have, however, shirked or obscured no difficulty that I actually noted, and it is on the faith of this assurance that my little book bases its claim to the attention of students of the classics. Such of them as are moved to pursue the investigation can hardly fail to improve on the work of a first adventurer, and they may easily

[5] VI. (VII.) xx., XIII. xxi. (xx.).

[6] *La Métrique Galloise* (Paris, 1900), reviewed by Prof. Sir J. Morris Jones of Bangor in the *Zeitschrift für celtische Philologie* of 1903.

find that what is true of Latin is also true, *mutatis mutandis*, of the sister-language Greek. The best line for experimental purposes in Latin is the Phalaecian, being short, simple, and available κατὰ στίχον in considerable quantity.

WALTER J. EVANS.

GREEN HILL, CARMARTHEN.

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INTRODUCTION

THE term " alliteration " is said to have been invented by Pontanus in the fifteenth century. Like many other words it has a somewhat elastic connotation, and on the lips of different people does not always mean the same thing. None, however, would deny that it is a sort of rhyme, and it will conduce to clearness if we deal first with the more familiar word.

Varieties of rhyme.—Rhyme may be defined as an agreement in sound between two or more syllables (or groups of syllables). Such agreement may extend either to one letter or more ; and, if we hold to our definition, may be looked for even within the limits of a single word. There is no reason why we should not hold to it, and, though rhymes in close proximity may not always be agreeable to the ear, it is only just to admit them where they are found, as for instance in " Lama," " lowly," " added," " dodo," " sentimental," " illimitability," " abracadabra." Usually, however, rhyme is only recognised between word and word. Be it so for present purposes ; and, to narrow the field, let the words be monosyllables, so that we may the better see how rhymes arise in their most elementary forms. It will appear that there are at least four varieties.

1. The first form of rhyme is where the vowels rhyme, and the vowels alone, *e.g.* " like " and " sight " or " sin " and " mill." This is what is known as *Assonance*, and in old French poetry, *e.g.* the " Chanson de Roland," was the only requisite for a terminal rhyme. In Spain and Portugal such rhymes are current to this day, as they are in English when the vowel ends the word, *e.g.* " me " and " see." In modern languages, however (if Welsh be excepted), they are only found in accented syllables, which in the case of

French, where accent is disclaimed, will mean sonorous syllables, such as the first of " dire."

2. The second form of rhyme is where the post-vocalic consonants (or coalescing consonants) rhyme, and these alone, *e.g.* " like " and " joke," or " send " and " found." This rhyme is not uncommon even in English verse, particularly in hymns, where the vowels often rhyme only to the eye ; [1] and is one of the regular features of Gothic poetry, where it exists side by side with our third variety. As the Icelandic name for it (*skothending*) is untranslatable, it may here be distinguished as *Post-sonance.* In this case also the syllable must be an accented syllable.

3. The third form of rhyme is where the pre-vocalic consonants (or coalescing consonants) rhyme, and these alone, *e.g.* " like " and " lost," or " prince " and " pray." To balance *Post-sonance,* it might be known as *Pre-sonance.* At the beginning of *any* word (monosyllable or other) it is a strong rhyme, regardless of accent, and is the only form of " alliteration " recognised by some writers.

4. The fourth form of rhyme, that between pre-vocalic and post-vocalic consonants, such as " like " and " roll," does not appear to be recognised by any English authority, the explanation apparently being that it does not enter into any of the listed systems as a rule of verse. Yet such a rhyme is not without effect. Tennyson's line, for instance,

1 2 1 2 3 3
The murmur of innumerable bees,

would be shorn of half its beauty without the echoes in the latter half. In Latin it would appear to be well established. Let it be known as *Trans-sonance.* In " life " and " feel " there are two such rhymes.

These elementary rhymes, or half-rhymes as they are sometimes called, may obviously be combined in a variety of ways, *e.g.* " like," " look," " elk," " clay " ; " like," " life " ; " like," " chyle " ;

[1] *Cf.* Cowper's stanza :

O for a closer walk with God,
A calm and heavenly frame,
A light to shine upon the road
That leads me to the Lamb !

"like," "strike." The composite rhymes are of course richer than the others, though not rich enough to satisfy the English ear as terminal rhymes between line and line, with the single exception of the last ("like," "strike"), which has not unnaturally appropriated to itself the generic appellation *Consonance*. But all the rhymes, both elementary and composite, are occasionally found in the body of the line, where they are undoubtedly pleasing, when skilfully introduced, *e.g.*

And ice, mast-high, came floating by (Coleridge).
Her look was like the morning star [2] (Burns).
Sloping slowly to the west (Tennyson).
Lightly and brightly breaks away (Byron).
And feels its life in every limb (Wordsworth).
Long at the window he stood and wistfully gazed on the landscape (Longfellow).

Internal rhymes of this description are sometimes called *line-rhymes*.

Alliteration: its meaning, raison d'être, and place in English.—Having thus cleared the ground, we may now return to "alliteration," which was provisionally described as a sort of rhyme. As intimated *supra*, the word is often used exclusively of the particular sort which arises between initial and initial, such as we have in Tennyson's

Prudes for proctors, dowagers for deans,

or in Coleridge's

The fair breeze blew, the white foam flew,
The furrow followed free;

and it is so understood by the *Encyclopaedia Britannica*, which describes Churchill's attempt to illustrate the sense by the sound in

Apt alliteration's artful aid

as a failure, remarking that "alliteration is never effective unless it runs upon consonants"—and obviously ignoring the *t*'s and the *r*'s and the *l*'s. This view, however, seems too restricted; and it is noticeable that even those who adopt it cannot always resist the

[2] Burns no doubt rolled the *r*, which would here be rated by many phoneticians as a vowel.

logic of facts. Marsh, for instance, in commenting on the alliteration of *Piers Plowman*, admits that by what he terms a poetic licence accented syllables *in the middle of a word* are sometimes allowed to rank as initial syllables ;[3] and Sidgwick, who commonly neglects all but initial rhymes, says on Aen. x. 100, " Observe the alliteration pat pot pot [in *pater, omnipotens, potestas*]." Larousse's *Dictionnaire Universelle* recognises no limitations, defining the word simply as a " repetition of the same letters, the same syllables," and quoting " qui terre a, guerre a " as an example. And in the *Grande Encyclopédie* the narrower interpretation is condemned as altogether arbitrary : " C'est tout à fait arbitrairement que les grammairiens ont restreint le sens de ce mot, alliteration." With these authorities at our back, we need make no apology for adopting the larger view, and we shall accordingly use the word of any rhyme other than the special English variety known as terminal. An excellent line for the illustration of our meaning is provided by Tennyson's

Universal Ocean softly washing all her warless isles.

Tennyson himself disclaimed a liking for what he understood by alliteration, remarking that he had " sometimes no end of trouble to get rid of it " ;[4] and, as he pronounced the verse just quoted to be one of his best,[5] it is obvious that for him the word did not cover the congruences in " ocean " and " washing," " all " and " isles," etc. For us, however, who are influenced not by spelling, nor, in any undue measure, by the position of the rhyming letters, but only by aural effects, the line is as full of alliteration as it could well be without provoking an appearance of artificiality.

That aural repetitions have a natural charm is proved abundantly by the frequency of their occurrence in hackneyed phrases (" by hook or by crook "), proverbs (" money makes the mare to go "), political cries (" peace and plenty "), advertisements (" pink pills for pale people "), and nursery literature (" Jack the Giant," " Baby Bunting," etc.) ; and it is this fact which explains their presence in verse. For though the poet's distinctive faculty may be

[3] *Student's English Language* (Murray, 1872), p. 390—a work to which the foregoing paragraphs owe a good deal.

[4] *Memoir* by his son, vol. ii. p. 15.

[5] *Ib.* vol. i. p. 401 *n.*

vision, and his real power reside in appeals to the imagination and the heart, he can seldom afford to dispense with adventitious aids. Even in that sublime Psalm,

> The Lord is my Shepherd : I shall not want.
> He maketh me to lie down in green pastures :
> He leadeth me beside the still waters,

there are artificial elements more or less patent to the Hebraist's eye ; and when the essence of poetry is wanting, meretricious ornament is the only resource.[6] Hence the recourse to—*inter alia*—alliteration. Its effect having been noted in ordinary speech, its magic was enlisted in the service of song.

There can be little doubt that alliteration was one of the earliest embellishments of verse, and that among primitive peoples it took the place of what we now understand by rhyme—using this word in the ordinary and narrower sense. To use it in the wider sense, we may say that while, generally speaking, the modern line rhymes externally and only at the end, the ancient line rhymed internally and more or less all along. The progress from the one mode to the other can often be traced, and particularly in the case of English, where the materials available for study are very considerable.

Neither in England nor elsewhere did the change come about in a day—*natura nihil facit per saltum*—and when the terminal rhyme was first used, it was by way—not of substitution, but—of addition. Only when this had been firmly established did the others lose their hold.

The following extract from *Piers Plowman* (fourteenth century) will illustrate one of the old English styles which had no terminal rhyme : [7]

> In a Somer Season, | when hot was the Sunne,
> I shope me into Shroubs, | as I a Shepe were ;
> In Habite as an Harmet | unholy of Werkes,
> Went wyde in thys World | Wonders to heare.

[6] " The invention of a barbarous age to set off wretched matter and lame metre," is Milton's description of one of these ornaments, terminal rhyme (Pref. to *Par. Lost*). Of course metre itself is only an ornament.

[7] The correspondence between " were " and " heare " is accidental.

The law which is said to obtain here is that in every line at least three accented syllables (usually initial syllables) must begin with the same letter, and that at least one of the rhyming syllables must appear in each section of the line.[8]

Alliteration in Welsh.—In Welsh, alliteration is on its throne, even to-day, though there are signs that the influences which have prevailed in England are also operating here, for writers of hymns and other varieties of song are no longer bound by the strict rules. As the principles underlying internal rhymes have a general resemblance, it may be worth while to examine some of the forms in which they have expressed themselves in this ancient tongue, which, as is now well understood, is derived from the same stock as Latin and Greek, and may be assumed to have shared their heritage. Its love of rhyming groups—which often extend to half a dozen consonants or more—is very remarkable.

Premising that a Welsh verse does not consist of a stated number of feet, such as dactyles or spondees, but only of a stated number of syllables, and that the metres are very numerous, some of them observing one rule of verse, others another, and yet others two or more combined—either in the same line or the same stanza—we address ourselves at once to the rules themselves. In dealing with them, we shall have to neglect the bardic terminology, which is untranslatable except in cumbrous paraphrase; and we have no space for the regulations relating to pause, caesura, accent, and the like, though these things are of cardinal importance. Our object is merely to bring to the notice of the reader the salient features which have or may have a practical bearing on Latin. For fuller information he will go elsewhere.[9]

The four heads under which the rhymes are usually treated may be conveniently thrown into the following forms.[10] The examples

[8] *Cf.* Percy's *Reliques of Ancient English Poetry* (Wheatley's ed., 1876), vol. ii. pp. 377–9.

[9] In Welsh may be recommended *Yr Ysgol Farddol* (Evans & Son, Carmarthen, 1911, etc.); in English, Rector Edwards's Prize Essay on "The Characteristics of Welsh Poetry" in the Carnarvon Eisteddfod *Transactions* of 1886; and (by way of supplement) the valuable *Zeitschrift* article (English) referred to in a note to our Preface.

[10] The Welsh examples are from *Yr Ysgol Farddol*; the English from the Carnarvon Essay, the author of which is careful to explain that English, with its

under (*b*) are lines with a trochaic rhythm at points where such is optional.

I. Between the pausal syllable and the (trochaic) ending: *Cynghanedd Lusg.*

(*a*) Minau áf | dros yr áfon : af af.
In fáct | he was ácting : act act.
Do not let gó | the póet : o o.

(*b*) Minau groésaf | yr áfon : ăf āf.
Some díscord | was affórded : ord ord.

II. Between the beginning of the line and the ending: *C. Draws.*

(*a*) Mam yn ceryddu ei mérch : m m.
I félt that he was using fórce : f f.

(*b*) Cáfwyd elfenau cýfoeth : cf cf.
A lóver was then leáving : lv lv.

III. Between the pausal syllables in the first and second sections of the line, and (alternating therewith) between the second section and the third: *C. Sain.*

(*a*) Dýddan | yw cán | yn mhob céll.
an an
c c

No lónger | a stránger | stríves.
er er
str str

(*b*) Am aúr | hyd ránau'r | ýnys.
aur aur
rn r͡n

How blést a módest maíden.
est est
md md

unphonetic alphabet, its eccentricities of spelling, its accentual rules, its embarrassing definite article, etc., is altogether unsuitable for an alliterative system like the Welsh, and that his illustrations are only intended to exhibit (as on a lay figure in a shop window) the cut and make of the garments in which Welsh poets clothe their thoughts (p. 325). An ordered list of illustrations from the Welsh classics will be found in the synopsis which Sir J. Morris Jones has printed for the use of his students at Bangor.

IV. Between the two halves of the line : *C. Groes.*

(*a*) i mi wr llédf | o mor llón : mrll mrll.
He brought a cárt | by a right coúrse : brghtc brghtc.

(*b*) Y gwir fárdd | o Gaerfýrddin : grfrdd grfrdd.
O bewár' | how you bórrow : br br.

The following show composite rhymes :

ar ol Hýwel | i'r hélyg.
el el I.
r⌒l r⌒l II. or IV.

I ówn | he is grówn | as greát.
own own } III.
gr gr
n⌒s gr n⌒s gr IV.

Énter | a paínter | poínting.
er er } III.
pnt pnt
ntr⌒pnt } IV.
nt⌒r pnt

Notable features in the Welsh alliterative system are the following :—

Restrictions.

1. Except in special cases, rhyming consonants must not be associated with rhyming vowels.

2. Pause and ending must not terminate with the same letter; and if one terminal is a vowel, the other must be a consonant.

3. In rhyming groups the order of the letters must not be reversed.

4. In certain metres the same alliterative mode must not be employed in two successive lines.

5. The eleventh letter of the alphabet, the agmatic *ng*, cannot provide a rhyme for *n* unless the latter is immediately followed by *g*, though the combination *nc* on occasion may.

Groupings.

6. Rhyming groups may be caesuraed.

7. In certain positions, groups of vowels may balance each other without rhyming in the ordinary way.

8. The repetition of a consonant without an intervening vowel does not vitiate the symmetry of a group.

9. Otherwise, symmetry in the grouping is indispensable, subject to the provision that a consonant may do double duty, as in " Enter a painter pointing " (*supra*).

Miscellaneous.

10. *h* may be neglected, except in *ch*, *ph*, *th*.

11. *n*, when it is the first consonant in a half-verse, may be neglected.

12. *b*, *d*, *g* may in certain cases rhyme with *p*, *t*, *c* respectively.

13. In " consonance " (e.g. *ot ot*) short vowels may rhyme with long.

14. An inflected word may be treated as if it retained its radical vowel, *e.g.* the vowel in " spoke " may rhyme with that in " weak."

15. Rhyming elements may in some cases be *in arsi* or *thesi* indifferently. Other cases are governed by rule.

16. At a pause or ending the concluding consonants are in certain cases not available for internal rhyme.

17. A concluding syllable will sometimes rhyme with the first syllable in the following line instead of rhyming in its own line ; and sometimes with the pausal syllable of the following line in addition to rhyming in its own line.

18. Liaison, ligation (§ 29), and Sandhi (§ 20.1 *n.*) operate even between line and line.

To lovers of the strict measures, alliteration is a fetish which overrides everything in a way, so that in presence of an attractive combination of consonants a versifier will sometimes sacrifice the sense rather than the sound. A century or two ago it was actually held that poetry could not exist without the artificial jingle, and even a writer of the first rank like Coronwy Owen was a slave to the superstition. Addressing a friend in 1753, he says : [11]

> " *Paradise Lost* is a book I read with pleasure. . . . You will find me ready to subscribe to anything that can be said in praise of it, provided you do not call it poetry. . . . As English

[11] Jones's *Goronwy Owen* (Longmans, 1876), vol. ii. p. 53.

poetry is too loose, so ours is too much confined and limited, not by the ' cynghaneddau ' (alliterations)—for without them it would not be poetry—but by the length," etc.

The author's investigations incline him to believe that on the main point and for several centuries the poets of Rome were dominated by a similar feeling.

Alliteration in Latin : 1. Modern estimates.—The alliterative character of Latin poetry has not always been recognised by English writers. Marsh, for instance, affirms[12] that " alliteration was wholly unsuited to the metrical system of the ancients, which rejected all echoings of sounds, and its accidental occurrence was regarded as a rhetorical blemish." Macleane, too, all but ignores the subject in his *Horace*, the following being perhaps the only reference :

> " Dillenbr. in his *Quaestiones Horatianae* has drawn particular attention to the alternate arrangement of the epithets in this passage [C. III. i. 21]. . . . He gives several instances, and they are numerous enough to constitute a feature in Horace's style. ' Spiritum Graiae tenuem Camoenae ' is one instance out of many. It is said to arise out of the liking the Latin poets had for *homoeoteleuton*."

Ellis, in his elaborate commentary on Catullus, confines himself to a few brief notices :

xlv. 1. *Septimios* is perhaps preferred as an assonance to *suos*.
12. The repetition of the full vowel *o* in *illo purpureo ore* is no doubt intentional. . . . Its effect is heightened by the triple *a* of *saviata*.
15. *multo mihi major*, triple alliteration in answer to Septimius's *pote plurimum perire*.

lxiv. 150. *eripui* . . . *crevi*, assonance like [Aen. ii. 134, 96, iv. 374, Enn. Ann. 51].

xcvii. 4. *mundior et melior*, double alliteration as in . . . *leniter et leviter*, lxxxiv. 8 (where it is remarked that Apuleius is full of such assonances).

[12] *Student's English Language*, p. 393.

Conington seems to regard the recurrence of an initial—for so he interprets the meaning of our word—as only an occasional device introduced for special effect, his notices of the feature in Virgil—they are not many—being generally accompanied by an attempt to explain such effect:

G. i. 389. The alliteration, as in the previous verse, gives the effect of monotony.

A. iv. 460. Is doubtless intended to produce the effect of solemnity.

ix. 30. Gives the effect of slowness and quiet.

89. Is intentional, expressing rhetorically the intensity of the anxiety.

340. The alliteration "mandit—molle—mutum—metu" is expressive.

xi. 627. The recurrence of *r* and *s* here is doubtless intentional.

Mr Arthur Sidgwick, in his admirable notes on Virgil, reveals a truer appreciation of the facts in abstaining from interpretations which cannot be consistently applied, and is particularly impressed with his author's fondness for the letter *v*:

xii. 825. Notice the alliteration of *v*'s, the commonest in Virgil.

Lindsay, in discussing the orthography of Martial's Epigrams (*Journ. of Phil.*, 1903), remarks on the care with which the author must have weighed his every word,[13] and in his preface to Plautus (*Bibl. Oxon.*) emphasises the "Celtic assonance" which he finds in the poet's treatment of vowels:

> Curandum est litteras, praesertim vocales, vere et Latine enunties, cum Plautus non raro assonantia fere Celtica gaudet ut in Amph. 1042 (troch. septenar.):
>
> jam ad rēgem rēcta me ducem rēsque ut facta est eloquar.

Perhaps nowhere is there a finer tribute to the music and particularly to the sonorousness of Latin poetry than in Verrall's chapter on Literature in the *Companion to Latin Studies*,[14] though the

[13] *Cf.* Ov. Ex P. I. v. 19–20 for an indication of the same fastidious attitude.

[14] Edited by Dr Sandys (Cambridge, 1910).

sensitive ear of this capable writer did not always approve of particular effects. It is, however, in Munro's *Lucretius* that the purely alliterative aspect is most strongly insisted on, and the language there employed is so much to the point that an omission to quote would be inexcusable :

" One of the most marked peculiarities of the old Latin writers is their extreme fondness for alliteration, assonance, repetition of the same or similar words, syllables, and sounds, often brought together and combined in the most complex fashion. In Latin, as in some other languages, this usage was clearly transmitted from most ancient times, and is not the invention of any one writer. Ennius and the serious poets use it to produce a poetical effect : Plautus and the comic poets employ it for comic purposes. . . . Cicero does not despise such artifices even in prose : but none scatters them about more prodigally than Lucretius, both singly and in manifold combination : they are to be counted in his poem by hundreds, nay thousands. . . . His alliterations comprise almost every letter of the alphabet : the more effective letters such as *m p v* (pronounced *w*) are often used with striking effect. The last sometimes expresses pity, as its sound well fits it to do . . . or force or violence, because the words indicating such effects begin many of them with the letter. . . . Often various letters are used in combination : the following is a good instance of *m p* and *v* :

parare
non potuit, pedibus qui pontum per vada possent
transire et magnos manibus divellere montis
multaque vivendo vitalia vincere saecla.

Compare Ennius's

Marsa manus, Peligna cohors, Vestina virum vis.

Such combinations are common in Virgil ; but occur by hundreds in Lucretius. . . . After Virgil's time they appear to be less frequent in Latin literature : people probably got tired of them, as has happened in other literatures." [15]

[15] Vol. ii. pp. 15–16. Cruttwell's *Hist. of Rom. Lit.* (6th ed., 1898) has a lengthy note on the general subject, pp. 238–9.

On the whole the subject seems to have attracted greater attention on the Continent than in England. Prof. Kvíčala of Prague, who confesses to a rooted conviction (*feste Ueberzeugung*) that alliteration is a weighty though not an indispensable element in Latin poetry, has analysed the language of the *Aeneid* with meticulous care, and in his *Neue Beiträge zur Erklärung der Aeneis*[16] (p. 294) names several investigators who had laboured in the same general field.[17] His own book, which takes all the letters at their face value, is mainly concerned with the registration and classification of the rhymes which appealed to his ear, and makes no pretensions to an ordered system. It would appear, nevertheless, to be a marked advance on anything that had gone before.

Such then is the attitude of the moderns, who have in no case translated internal jingle into a law of verse. The common view is no doubt that expressed by Mr Classen in his treatise on *Vowel Alliteration in the Old Germanic Languages* (1913)—that in Latin poetry alliteration is not an essential part of the technique, but only an ornament; and that the alliteration is not determined by any rules (p. 45).

Alliteration in Latin: 2. Ancient allusions.—What do the ancients say? It must be admitted that no passage can be produced which definitely points to recognition of a system; and indeed alliteration is seldom referred to. But there is evidence enough to show that the grammarians were well aware of it as a rhetorical device. They have, in fact, many names for the figure in its various forms—*παρόμοιον*, *ὁμοιοτέλευτον*, *adnominatio*, *collisio*, *confricatio*, etc.—and they provide *inter alia* the following illustrations:

solus Sannio servat[18] (Donatus).

quidquám quisquám cuiquám quod cónveniát negét[19] (Rhet. ad Herenn. IV. xii. (18) in Nobbe's ed. of Cicero).

non verbis sed armis[20] (Quint. IX. iii. 75).

[16] Prag, 1881.

[17] Specially attractive among the works referred to seem Schlüter's *Veterum Latinorum alliteratio cum nostratium alliteratione comparata* (Monast., 1820) and Cadenbach's *De alliterationis apud Horatium usu* (Essen, 1837), both of which have eluded the author's search.

[18] Ter. Eun. 780. [19] Ennius. [20] Rutil. Lup. 2. 12.

puppesque tuae pubesque tuorum [21] (*ib.*).

machina multa minax minitatur maxima muris [22] (Diom. K.I. 447. 4).

sola mihi tales casus Cassandra canebat [23] (Servius).

Anchisen agnoscit amicum [24] (*ib.*).

In its most aggressive form the feature was regarded by some writers with disfavour. Thus the author of the *Rhetorica ad Herennium* (*loc. cit.*) defines it as *ejusdem litterae nimia assiduitas.* Martianus Capella remarks,[25] *Compositionis vitium maximum est non vitare cujuslibet litterae assiduitatem in odium repetitam*; and he is supported by Servius, who, in connection with the two verses last quoted, says, *Haec compositio jam vitiosa est quae majoribus placuit.* Ennius's line

O Tite tute Tati tibi tanta turanne tulisti

is condemned by several of the grammarians, as for instance by Plotius Sacerdos under the figure Aprepia, which he defines as *absurda et indecens verborum structura.*[26]

Servius's concluding words *quae majoribus placuit* show that literary taste had undergone a change during the four centuries which separated him from Virgil—at least on the question of recurrent initials, even as the taste has changed in England. Indeed, all the passages suggest that the writers knew nothing of any alliterative law [27]—which, however, is by no means conclusive against the existence of such a law. The rules which obtain in *Piers Plowman* had been forgotten among ourselves until they were discovered about a century ago; and in Latin the process of forgetting was helped by the changes in pronunciation, which of course went far to obscure the uniformities observed by the poets of earlier times.

Assuming that there were some governing rules, it is not altogether surprising that they should have been left unnoticed by the con-

[21] Virg. A. i. 399. [22] Anon. (Keil's *minatur* is obviously a misprint).
[23] Virg. A. iii. 183. [24] *Ib.* iii. 82. [25] De Art. Rhetor., 33.
[26] K. VI. 454. 30.
[27] If Aulus Gellius had understood the rules, he could hardly have failed to refer to them in connection with some of his remarks on euphony. Priscian, who parses a dozen lines of Virgil at great length, and even scans them, has not a word to say about the alliterative features.

temporary writers whose works have come down to us. For the early grammarians, even if they were acquainted with them, would probably have regarded them as outside their province, or even beneath their notice. The chances are that they were not acquainted with them, or at least not well acquainted. In Wales, where alliterative verse has been the vogue for centuries, the rules are only known to those who are themselves writers. The public are indeed aware of their existence and appreciate the effects, but, as Quintilian says,[28] it is only the experts who understand how the effects are produced; and except in a work dealing expressly with the subject, *cynghanedd* (alliteration) is seldom mentioned. It is stated in the *Zeitschrift* article, referred to in a note to our Preface, that when Dr Griffith Roberts, who wrote on Welsh poetry in the sixteenth century, asked a bard to explain to him the rules of verse, the latter refused on the ground that he was "sworn to teach no one these secrets." And even to-day many a Welsh poet is imperfectly acquainted with the canons. "He writes," says the author of the article, "by ear rather than by rule; he has read thousands of lines in the bardic metres, and his ear has impressed their form on his mind. The lines themselves may be forgotten, but the impressions of their form remain, and become the moulds into which the bard pours his new molten metal. He takes first one and then another as they happen to suit his purpose; but, though he uses them all, he may not have classified them, or even counted them. In time of course he learns the rules, which he easily understands, as they only enunciate more definitely what he already knows; but he no more begins by studying rules than he begins to speak by studying grammar" (p. 141). And the same was probably true of the ancients. What was μελοποιία? When Aristotle[29] speaks of it as distinguished from λέξις or metrical composition, he dismisses it with the remark that its meaning was obvious to everybody. It seems not unlikely that what he had in his mind was the music of alliteration in the sense we have adopted. And so Horace, when he contrasts *modi* with *tempora*[30] or *numeri*,[31] or speaks of distinguishing a rightly constructed verse by the ear as well as by the fingers,[32] may well have meant the same thing. Ovid too seems to hint at more

[28] IX. iv. 116. [29] Poet. c. 6. [30] I. Sat. iv. 58. [31] A.P. 211. [32] *Ib.* 274.

than mere language and metre when (without claiming much credit for the innovation) he characterises the *color* and *structura* of his verse as something distinctive and uncommon.[33] It looks as if he were referring to some self-imposed restriction in the ordering of his rhymes, the nature of which was discernible even in his opening lines.[34] Finally, Martial has an epigram [35] containing the couplet

> Lector et auditor nostros probat, Aule, libellos,
> sed quidam exactos esse poeta negat.

If the reference is not to the poet's Latinity or metrification—neither of which, so far as the author knows, has been seriously assailed—it must be to some law of alliteration which Martial (perhaps only occasionally) failed to observe.

Alliteration in Latin: 3. Treatment in translation.—Whatever may be thought of the author's attempt to systematise the alliterative features referred to, there can be no doubt at all that the features themselves are real. In such lines, for instance, as

> vérpus praéposuít Priápus ílle [36]
> crúda Vírgine Márciáve mérgi [37]
> chártae Thébaicaéve Cáricaéve [38]
> carmina caeruleos composuisse deos [39]
> nam didici Getice Sarmaticeque loqui [40]
> vel ánserís medúllulá vel ímula óricílla [41]

they leap to the eye ; and an attentive study of the following pages will show that they are nowhere entirely absent. Now, obviously, if justice is to be done to a poet who affects them, they ought to be reproduced in some form or other when he is presented in a modern dress, particularly as much that has come down to us can have had little to attract beyond the jingle of the verse. Translators, in so far as they have regarded the matter at all, have usually taken the view that the demand was adequately met by a terminal rhyme appended to a measure which had no relation to the original. But in so behaving they do the ancients a double wrong ; and it is

[33] Ex P. IV. xiii. [34] *Cf.* § 166 (*infra*). [35] IX. lxxxi. *Cf.* § 95 *obs.* (*infra*).
[36] Cat. xlvii. 4. [37] Mart. VI. xlii. 18. [38] Stat. Silv. IV. 9. 26.
[39] Ov. Ex P. IV. xvi. 22. [40] *Ib.* III. ii. 40. [41] Cat. xxv. 2.

perhaps one of the reasons why their work is so seldom valued either by scholars or others.[42]

The justification for abandoning the ancient metres is no doubt the fact that with few exceptions they do not appeal to the modern ear, when taken as they stand. Among the exceptions are the metre of the *Pervigilium Veneris*, which is that of Tennyson's *Locksley Hall*:

Crás amét, qui núnquam amávit : quíque amávit, crás amét
Comrades, leave me here a little, while as yet 'tis early morn ;

and the metre of Cat. xxv., which is that of Tennyson's *Brook*:

Remítte pálliúm mihí meúm quod ínvolásti
For men may come and men may go, but I go on for ever ;

and the dominant metre of Catullus's *Epithalamium*, which is found in *Darby and Joan* :

Collis o Heliconiei — Darby dear, you are old and gray :
cultor, Uraniae genus — Fifty years since our wedding day !

But there are others which appear to resist ordinary treatment. The remedy is to break up the lines, even (if need be) to the division of a foot, and to introduce alliterative or terminal rhymes at the important ictuses ; when it will be found that in at least most cases the whole will work out in a form hardly distinguishable from the metres of our own day. So at least it seems to the author, who, in evidence of his good faith, submits a dozen illustrations to the judgment of his readers, claiming for them no more than will be willingly conceded to an amateur in verse :

1. Cat. xvii. 13–14 (*Priapean*).

Insulsissimus est homo, nec sapit pueri instar
bimuli tremula patris dormientis in ulna.

Fool is he—not the wide world through
Found would be such another :
Has not sense of a child of two
Drowsed in arms of its mother.

[42] Tennyson, who once remarked that " the benefit of translation rested with the translator," compared the Sapphic stanza to " a pig with its tail tightly curled," and parodied the pentameter with " All men alike hate slops, particularly gruel " (*Memoir* by his son).

2. Cat. xxx. 3–4 (*Second Asclepiad*).

Jam me prodere, jam non dubitas fallere, perfide ?
num facta impia fallacum hominum coelicolis placent ?

Care you,
Falsest of men,
Thus to repay ?
Thus to betray ?
And then
Dare you
Dream that a wrong
Flouting the skies
Vengeance defies
For long ?

3. Hor. C. I. iv. 1–2 (*Fourth Archilochian*).

Solvitur acris hiemps grata vice veris et Favoni,
trahuntque siccas machinae carinas.

Winter's a-wing
And a breath of spring
From the welcome West is coming ;
And, winches manned,
Each busy strand
Is humming.

4. Hor. C. I. viii. 1–2 (*Second Sapphic*).

Lydia dic per omnes
te deos oro, Sybarin cur properes amando
perdere.

Hettie, by heav'n above you,
Tell me why you're ruining Guy,
Luring the lad to love you ?

5. Hor. C. I. xxiii. 1–4 (*Fifth Asclepiad*).

Vitas hinnuleo me similis, Chloe,
quaerenti pavidam montibus aviis
matrem non sine vano
aurarum et siluae metu.

Flo, you fly me in fear, like a young deer that hies
Headlong over the hoe, seeking the doe, her eyes
Wild with idle alarm, in bushes visioning harm
And skies.

6. Hor. C. II. x. 1–4 (*First Sapphic*).

Rectius vives, Licini, neque altum
semper urgendo neque, dum procellas
cautus horrescis, nimium premendo
litus iniquum.

Best is not, good friend, to be got by heading
Out to sea perpetually, or threading
Perils more near rock-ridden shore,
Mid-ocean hurricane dreading.

7. Hor. C. III. i. 1–4 (*Alcaic*).

Odi profanum vulgus et arceo ;
favete linguis : carmina non prius
audita musarum sacerdos
virginibus puerisque canto.

Keep off, ye common raff : from these cloisters fly.
A hymn no human lips e'er attempted I
To artless boys and girls am bringing,
Priest of the nine who are served by singing.

8. Hor. C. III. xxiv. 31–2 (*Third Asclepiad*).

Virtutem incolumem odimus,
sublatam ex oculis quaerimus invidi.

Hating Worth, while it walks on earth,
Envy looks for the light, only when lost to sight.

9. Hor. Epod. v. 87–90 (*Iambic*).

Venena magnum fas nefasque non valent
convertere humanam vicem ;
diris agam vos : dira detestatio
nulla expiatur victima.

No drug or devil's art so strong
Can laws invert of right and wrong
To pleasure man.[43]
On you my curses hot shall hail
Nor ever victim's blood avail
To lift the ban.

10. Virg. Aen. vi. 737–43 (*Hexameter*).

Penitusque necesse est
multa diu concreta modis inolescere miris.
Ergo exercentur poenis, veterumque malorum
supplicia expendunt. Aliae panduntur inanes
suspensae ad ventos ; aliis sub gurgite vasto
infectum eluitur scelus, aut exuritur igni :
quisque suos patimur manes.[44]

Much of the mischief they wrought
Must needs to the soul have extended,
Foulness in which must be fought
By penance for justice offended.
Some of us, hung to the blast,
Are winnowed by dolorous breezes ;
Some are 'neath cataracts cast
For the scouring away of diseases ;
Others in furnaces burn
Out the traces of contamination—
All of us victims in turn
Of the vice we have brought for purgation.

[43] *Humanam vicem*, a great trouble to the commentators, is only a variation of *hominum vicem*, the meaning of which is sufficiently illustrated by *Helenae vicem* (Epod. xvii. 42), *illius vicem, nostram vicem* (Cic. Ad Fam. IV. v. 2, I. ix. 1), and *publica vice* (Quint. XI. i. 42).

[44] Here too the commentators are perplexed, but quite needlessly. The divine essence has been contaminated by the body, and carries with it into the other world the noxious elements that have to be painfully purged away ; so that the condition of the individual manes (or soul) is the measure of its punishment. *Patimur manes* is merely a contracted expression for *patimur supplicia quae necessaria sint ad manes nostros purgandos.*

11. Ovid, Amor. II. xix. 19–20 (*Elegiac*).

Tu quoque, quae nostros rapuisti nuper ocellos,
saepe time insidias, saepe rogata nega.[45]

Thou, too, whose rapturous charms
But newly my senses bemuse,
Feign often fictitious alarms,
Often thy favours refuse.

12. Ter. Maur. 142–5 (*Sotadean*).

Hanc edere vocem quotiens paramus ore
nitamur ut u dicere, sic citetur ortus :
productius autem coeuntibus labellis
natura soni pressior altius meabit.

If to utter you seek
ŭ in the Greek
Fairly and fully,
Your mouth you must round,
As though to sound
u in (say) Tulli.
But shoot out the lips,
Bringing the tips
Steadily nigher :
A note you will strike
Not much unlike,
But thinner and higher.[46]

[45] "Not Ovidian," says Palmer (*Heroides*, Pref., p. xii), who, in agreement with Lachmann, remarks that *time insidias* is nonsense, and accordingly conjectures "*saepe tamen sedeas*." Plainly the meaning is, "often pretend that your husband is on the watch, and that you are afraid of being caught."

In blank verse no one has handled elegiacs more skilfully than Watson, *e.g.* :

Man and his littleness perish, erased like an error and cancelled.
Man and his greatness survive, lost in the greatness of God.

[46] Syllables have been resolved in this and the corresponding lines. So in Ter. Maur. occasionally (*e.g.* 1560). *Cf.* his general remarks (1454, 2054) and § 54 (*infra*).

ABBREVIATIONS

Ancient Literature.

Cat.	Catullus : Postgate, 1889.
Gell.	Aulus Gellius : Teubner, 1853.
Hor.	Horace : Oxf. Pocket Text.
Juv.	Juvenal : Lewis, 1882.
K.	Keil's *Grammatici Latini.*
Lucan.	Lucan : Haskins, 1887.
Lucr.	Lucretius : Munro, 1893.
Mart.	Martial : Bibl. Oxon.
Ov.	Ovid : in *Heroides*, i.–xiv., Palmer ; elsewhere Teubner.
Pers.	Persius : Conington, 1874.
Phaedr.	Phaedrus : J. M. B., 1847, supplemented by Valpy's Delphin ed.
Priap.	Priapeia : Bibl. Lat., Athens, 1888.
Prisc.	Priscian : Krehl, 1819.
Prop.	Propertius : Bibl. Oxon.
Quint.	Quintilian's Institutes : Meister, 1886.
Stat.	Statius : Valpy's Delphin ed.
Tib.	Tibullus : Bibl. Oxon.
Virg.	Virgil : Bibl. Oxon.

Modern Literature.

Lindsay, *L.L.* : *Latin Language*, 1894.
„ *L.G.* : *Historical Latin Grammar* (2nd ed., 1915).
Marx : *Hülfsbüchlein für die Aussprache der lateinischen Vokale* (3rd ed., 1901).
Ramsay : *Manual of Latin Prosody* (2nd ed., 1859).
Schneider : *Grammatik der lateinische Sprache*, 1819.
Seelmann : *Aussprache des Latein*, 1885.
Stolz : *Historische Grammatik der lateinische Sprache*, 1894.
Walde : *Lateinisches etymologisches Wörterbuch*, 1910.

SYMBOLS

λ^1 λ^2 λ^3 indicate initial, medial, and terminal liaison or ligation respectively.

In a Line of Verse.

Italics indicate that a syllable (allowing for *sandhi*) does not rhyme independently of a neighbouring line.

In the Analyses.

Italics indicate a letter annexed by liaison or ligation ; or an interlineal rhyme (which may also be an internal rhyme).
B and the like : an oblique rhyme.
BB and the like (usually in brackets) : an initial rhyme.
s—s and the like : a broken uniped.
ss, s . s, s . . . s, and the like : an unbroken uniped.
s⁀t, s—t, s . . . t, and the like : that the letters are in a position to pair.
† indicates a (legitimate) transposition in the elements of a group somewhere in the line.
a, *e*, *i*, *o*, *u* often represent *ai*, *ae*, *ei* (*ȳ*), *oe* (*oι*), and *eu* respectively.

ALLITTERATIO LATINA

CHAPTER I

RHYME

§ 1. The elements of a verse in any language are (1) the thought, (2) the diction, (3) the syntax, (4) the metre, (5) the rhythm, (6) the *consonantia litterarum*,[1] and usually (7) the rhyme.

The thought may be trivial or obscure, the diction inelegant or prosaic, the syntax involved or ungrammatical, the metre irregular, the rhythm jerky, the *consonantia litterarum* frigid or harsh,[1] and the rhyme imperfect. Few poets are concerned to observe the rules of their art at all times: for, with so many interests to attend to, there is a constant temptation to sacrifice the less important to the more important; and rhyme, with which alone this book is concerned, has sometimes been sacrificed altogether. In Milton's *Paradise Lost*, for instance, the ornament is missing.

§ 2. The word "rhyme," as commonly understood, means terminal rhyme, such as we have in the following quatrain, where the first rhyme is an assonance, and the second a consonance:

> All nature is but art unknown to thee,
> All chance direction which thou canst not see,
> All discord harmony not understood,
> All partial evil universal good.[2]

[1] The term *consonantia litterarum* is borrowed from Gell. VI. (VII.) xx. (capitulum), who also makes use of the expression *consonantia vocum proximarum* (XIII. xxi. (xx.) 5). In speaking of Virgil's preference for the termination *-es* in *urbes habitant* (A. iii. 106), for the fem. gender in *haec finis* (ii. 554), and for the masc. gender in *quem das finem* (i. 241), he remarks that *-bis* followed by *bi*, *hic* by *fi*, and *quam* by *da* would have been offensive to the ear, just as Quint. (IX. iv. 41) condemns the frigidity of *fortunatam natam* in Cicero's verse. For harshness *cf.* Pomp. Gramm. (K. V. 112. 17), where the combination *cspr* in *lex prima est* is quoted as an illustration.

[2] Pope's *Essay on Man*, i. 289–92.

Such rhymes in Latin are merely accidental, *e.g.*

> Non satis est pulchra esse poemata : dulcia sunto,
> et quocunque volent animum auditoris agunto.[3]

The nearest approach to them on any appreciable scale is found in the pentameter, where the two halves have not infrequently the same syllabic endings, *e.g.*

> nubila sunt subitis tempora nostra malis.[4]
> parte premor vitae deteriore meae.[4]

§ 3. But there is another kind of rhyme which may be distinguished as internal, arising as it does between words or syllables within the line, one variety of which is illustrated by the pentameters just quoted. This is of earlier origin than the other, and appears to be characteristic of primitive peoples all the world over. A good instance of its effective use in modern English is provided by Tennyson's

> Universal Ocean softly washing all her warless isles,

where (to confine ourselves to a single feature) every accented syllable except the first echoes some other accented syllable ; and a still more striking example is the familiar tag,

> Around the rugged rocks the ragged rascal ran.

§ 4. The word "alliteration," though often restricted to cases like "rocks" and "ran," where the rhyming letters are initial, will in this book have a wider connotation, so as to cover every variety of internal rhyme. That being understood, we may fairly say that Tennyson's line—regard being had to sound rather than to spelling—is as full of alliteration as an English poet could well hazard in these later days without the appearance of affectation.

§ 5. Where alliteration is a rule of verse, no other rule is more

[3] Hor. A.P. 100. If our analysis in § 1 is complete, *pulcher* can only apply to ornament in rhyme and diction : for "beauty" does not consist in mere avoidance of faults (A.P. 276). Some remarks on the subject will be found in Tennyson's *Memoir*, vol. ii. p. 403.

[4] Ov. Tr. I. i. 40, IV. viii. 34. Among the pentameters of the Tristia, numbering 1766, there are about 380 of this class, being nearly one in five. They are, however, not distributed with any evenness, there being, for instance, seven rhyming lines in IV. x. 80–94, while there is only one in IV. vii.

jealously guarded. The echoes may indeed be occasionally strained, but echoes more or less true there must always be in the appropriate places. To this the bardic literature of Wales is a living witness. And the indications are strong that Latin poetry is of the Welsh class. If it really is, the crucial question arises, What is the minimum alliteration that would satisfy a Roman ear? Unfortunately for the investigator, the poets were seldom content with a bare minimum, for like all artists they laboured to embellish their productions, and one of the difficulties in determining the laws or uniformities which might not be neglected is the quantity of overlying material in the shape of superadded ornament. Our answer to the question will be found in Chapter IX.; and in Chapter XIV. will be given a list of the lines which resist our rules and may perhaps be assumed to be corrupt.[5]

§ 6. Alliterative rhyme is chiefly found in the parts of the verse where the ictus falls, *ictus* or *ictus metricus* (metrical beat or accent) being the name which grammarians give to the stress which is laid upon particular syllables in order that the measure may be perceptible to the ear. A syllable on which such stress is laid is an "ictic syllable," which is the same thing as a syllable *in arsi*, all other syllables being *in thesi*.[6] A letter within an ictic syllable may be described as an "ictic"; and a rhyme between two letters in two several ictic syllables is an "ictic rhyme." The letters themselves in any single line may be distinguished as "recurrents" and "non-recurrents." The latter are usually few in number, and there are some lines which have none, *e.g.*

númina tú sparsós pér nemus ómne deós ?[7]

§ 7. A rhyme can only arise between *like* letters, *i.e.* between letters which have the same phonetic value, such as *p* and *p*, or which are regarded (by a convention or licence) as having the same value, such as *p* and *b*, *e.g.*

praémia pónit (p p)
pósse negábat (p b).

[5] These refractory lines do not exceed 50—out of the 110,000 or so which have formed the author's field of inquiry. Only in about half of them are there no manageable variants.

[6] Some writers use *arsis* and *thesis* in a converse sense.

[7] Ov. F. IV. 760. The thetic *i* has no significance.

The strongest rhymes are undoubtedly those in which the rhyming consonants are the same and either both precede or both follow the ictic vowel. The English "bell," for instance, is a closer echo of "bat" than it is of "rub"; and so *ponit* rhymes more effectively with *praemia* than it would with *negabat*, even if in the latter word the *b* were *p*. Still they were both good rhymes to the Latin ear, and the distinction is only noted for the sake of accuracy.

§ 8. Rhymes may subsist between like vowels as well as between like consonants—and on the same indulgent footing. But, though *ē* (for instance) might answer to *ae*, it is hardly credible that it would be admitted as a rhyme to *ĕ*. For the Latins had a more delicate sense of quantity than we have, and it is known that a wrong pronunciation on the stage would provoke an immediate uproar on the benches. Indeed, it would seem that short vowels had not sufficient volume to furnish a rhyme under ordinary circumstances, and it will accordingly be found that under our rules they are only recognised when they are lengthened by the poet (§§ 60–62) or enter into the relations described in § 22:

ā́ra Diā́nae (ā ā)
laudḗsque manḗbunt (ē ē).

There are many lines which—as will be understood at a later stage—would rhyme sufficiently with their vowels alone, *e.g.*

tentátor Órión Diánae[8]
nón potuí fató nóbilióre morí[9]
quó non Rómanós violábis vómere mánes.[10]

§ 9. A series of homogeneous rhymes, however short, may be termed a "sequence," which may be either simple (*p . . . p*) or compound (*pr . . . pr*). A series of sequences sufficient to satisfy the minimum requirements of a verse may be termed a "line of sequence."

§ 10. It will be observed that in the hexameter endings quoted *supra* the rhyming consonant is not supported by a rhyming vowel, nor the rhyming vowel by a rhyming consonant. Such support is never necessary, and the rules that govern the terminal rhyme in

[8] Hor. C. III. iv. 71. [9] Mart. XI. lxix. 12. [10] Lucan, vii. 852.

English need not trouble us. Composite echoes, however, after the English pattern are not excluded in Latin. But except in pentameter endings (§ 2 *n.*) the tendency is to avoid an ictic rhyme in which the same consonant is followed or preceded by the same vowel (ōs ōs, sō sō), the prevailing rule being uniformity in the one and variety in the other, or, failing that, an inversion of the order of the letters.

§ 11. The hexameter endings which we have quoted were intended to illustrate alliteration in its simplest form—that of the single rhyme. The following are examples of the double rhyme, in some of which, it will be seen, the order of the recurrents is (quite legitimately) reversed :

Mártis amóre : mr mr	cúra pecúli : cū cū
Pérgama Graíis : rg gr.	tália fátur : tā āt.

By combining two or more double rhymes, we get triple, quadruple, quintuple, sextuple rhymes, and so on, as will be exemplified at a later stage. For the present, instances of the triple variety will suffice :

praémia prími : prm prm	víscera quísquam : vsc vsq
exércita cúrsu : src crs.	ostróque decóri : rōq cōr.

§ 12. The phonetic values of the letters will be set forth in a succeeding chapter. Owing to the fact that there are only sixteen consonant or vowel sounds which cannot echo each other, it is difficult to construct a long line without a single rhyme. An example, however, is desirable, and the following elegiac couplet is offered as a curiosity. To the Roman ear it would be nothing more than a fragment of song in which every note was out of tune :

Assiduene ideo, pulcherrima Laodamia,
aggrediebaris tollere vina mea ?

Contrast with these the following unpretentious line :

nón meruí talí fórsitan ésse locó [11]
o i i s s o

[11] Ov. Tr. V. x. 50.

or this other, where the poet has replaced simple rhymes by compound, and beaten out his music with both his hands:

cónticuére ōmnés inténtique óra tenébant.[12]

nt v.r ne nt v..r ne
†nt cv.r.o ne nt cv..ro ne

[12] Virg. A. ii. 1.

CHAPTER II

ORTHOGRAPHY

§ 13. One of the difficulties connected with the problem to which this book addresses itself is the spelling, which often confronts us in more than one form. The explanation of the phenomenon must be either (1) that the spelling was optional while the pronunciation remained the same, or (2) that it reflected two pronunciations current at the same time, or (3) that the original texts have been corrupted by copyists who accommodated the spelling to the fashions of their own age or to the mistaken directions of their superiors.[1] In all probability something is due to each of these causes. How much to one and how much to another, it may never be possible to determine. But at least on some points we have a certain amount of guidance from the ancient grammarians, and our alliterative scheme helps, though not to such an extent as might have been expected—owing primarily to the fewness of the lines which are free from superfluous ornament.

The variations may be conveniently dealt with under three heads :

§ 14. (*a*) *Where the variations did not affect the pronunciation to the extent of interfering with the rhymes* (see Chapter III.).

i. -cumque, -cunque ; umquam unquam ; quamquam quanquam, etc.

tamtus tantus ; damdus dandus ; eumdem eundem, etc.

sumsi sumpsi ; sumtum sumptum ; hiems hiemps ; Rodus Rhodus, etc.

cum quum ; cui quoi ; scaena scena ; circumeo circueo, etc.

[1] The rules laid down are still extant in some cases. The complications are greatly increased by modern editors, who, for the sake of what they deem consistency in the spelling, are often unfaithful to the MSS.

ii. sulphur sulfur ; negligo neclego ; cycnus cygnus, etc.
maximus maxumus ; lubet libet ; portubus portibus, etc.
apud aput ; sed set ; haud haut, etc.
vulgo volgo ; vertex vortex ; faciendus faciundus, etc.

§ 15. (*b*) *Where the spelling was optional and reflected two pronunciations with different rhyming powers.*

i. totiens toties ; deciens decies, etc.
ii. forensia foresia ; Megalensia -esia ; intrinsecus -isecus, etc.
iii. tonsus tosus ; mensus mesus, etc.
iv. tinguo tingo ; unguo ungo ; urgueo urgeo ; tempto tento, etc.
v. querella querēla ; ligurrio ligūrio, etc. (see Alphabetical List in Appendix O).

§ 16. Two spellings (and pronunciations) are also found in a large number of words compounded with prepositions, in one of which the final consonant of the preposition is assimilated to the following consonant, and in the other not. Assimilation itself is the outcome of a tendency to avoid a combination of sounds which cannot be produced without a sense of effort, such as is involved in passing rapidly from one organ of speech to another not conveniently placed. In other words, it is due to a sort of laziness ; and if we say " Harry " or " Bessie " instead of " Henry " or " Betsy," it is because they come more easily to the tongue. Now, when compounds like *ad-curro*, *dis-fero*, *in-ruo*, etc., were first formed, common sense suggests—*pace* some weighty authorities [2]—that the words were pronounced as here written. For how long a period they were so pronounced is another matter. In many cases assimilation must have become permanently established before classical literature arose ; in other cases two pronunciations may well have existed side by side ; and in yet others, after perhaps centuries of the lazier usage, the fashion would change, and there would be a harking

[2] " It is quite a mistake to suppose the unassimilated forms to be the older and the assimilated the more recent," says Lindsay (*L.L.*, p. 313), appealing to Dorsch in *Prager Phil. Studien*, 1887. Perhaps the statement is not intended to apply to the pre-literary period.

back (" re-composition ") to the original forms.[3] It is noticeable that in MSS. and inscriptions the same word is sometimes spelt in different ways on the same page or monument; and in the case of *adcurro* we have the distinct testimony of Lucilius [4] (second century B.C.) that it did not matter whether the *d* was assimilated or not:

adcurrere scribas
d-ne an c, non est quod quaeras eque labores.

It certainly looks as if in at least many cases usage sanctioned an option. If so, and in such cases, we may be sure that in elevated discourse and official documents the leaning would be to the more dignified, etymological spelling. In poetry, where there is ever a tendency to avoid the commonplace and to introduce even outworn forms for the sake of their associations and the appeal they make to the imagination, the preference would often be in the same direction, particularly if the less familiar spelling fell in best with the alliterative requirements of the line. On the evidence of the grammarians—contradictory though it often is—assimilation would seem to have been the rule in our period,[5] and the author has not met many lines which resist it under his treatment; [6] but on the other hand there are many lines which plead strongly for the

[3] *Cf.* Servius's note on Aen. i. 616: "*Applicat:* secundum praesentem usum per d prima syllaba scribitur: secundum antiquam orthographiam . . . per p." By *antiquam* he no doubt means roughly (like many other grammarians) "during the classical period."

[4] ix. 25. That Lucilius did not approve of indiscriminate assimilation is evident from the limit which he sets to the assimilation of *per*, which, he says, could only unite with *l*. *Cf.* Vel. Long. K. vii. 65. 14, where the true reading must be: "Apud Lucilium legitur in praepositionem ' per ':

praepositum nam ' per ' ' liciendo ' congeminat l."

(*Per* prefixed to *licĕre* doubles the *l*.)

[5] Priscian thought that the etymological spelling was due to ignorance: "Frequenter invenimus . . . adfatur, adludo, adrideo, adnitor, adsumo. Errore tamen scriptorum hoc fieri puto quam ratione" (II. i. 7); and he cannot understand why the etymological spelling should be held more euphonious than the other. So Ter. Scaurus: "[Novissimam litteram praepositionum] quidam imperite semper custodiunt, ' adripit ' et ' conripit ' et ' conludit ' " (K. vii. 25. 18). Cassiod., however, is in conflict with Priscian on one point: "Est ubi [d] sonet et ubi scribatur . . . ut adfluo, adfui, adfectus" (K. vii. 151. 16). It seems clear that in every case the pronunciation followed the spelling.

[6] Lucan, ix. 488, demands *adligat*; and Stat. Silv. III. i. 73, *inmaduit* (unless we read * *Libyam*). With this *cf.* Cat. lxi. 169 (173), which, without requiring, strongly suggests *in-minentes*. For *adsiduus*, *cf.* § 182. 60, 61.

etymological spelling: and his general conclusion is that, in the absence of countervailing reasons, individual cases must be decided by the ear. We know that Virgil's choice of *turrim, urbeis, tris*, etc., was dictated solely by considerations of euphony.

Obs.—The same general observations apply to other compounds such as *idcirco* (*iccirco*), *quidquid* (*quicquid*).

§ 17. Words compounded with *con* and *in* form a class apart. Before liquids these prepositions behaved like other prefixes, being sometimes assimilated and sometimes not, and the same general considerations apply. Before *s* (*z*), *d* (*t*), *c* (*g k q*), *j*, and (during our period) *v* the *n* was retained, as it sometimes was before the labials (*b p f*) also, though not always. The evidence relating to these labials—from inscriptions, MSS., and the grammarians—is confusing and conflicting, and only by disregarding some of it can a practical rule be reached. An easy way out of the difficulty would be to admit the teaching of the *clari homines* vouched for by Mar. Victorinus, that before a labial—the illustrations are Sambyx, Ampelo, Lycambe—*m* had a sound intermediate between *m* and *n*, which, without being identical with either, partook of the nature of both, and was presumably capable of rhyming with either. But as this teaching is ignored by other ancient grammarians and contested by many modern philologists, it seems safer to rely on Ter. Scaurus, who flourished near the close of our period and at least recognises (what other grammarians do not) that there was room for distinguishing, and that there were cases where *com* and *im* could not be (properly) used. He says that the *n* was preserved before these labials when they introduced a syllable containing a vowel which was long by nature or position—leaving us to infer that in other cases it was a matter of indifference whether the *n* was changed into *m* or not (see §§ 291–7). His spellings may therefore be typified by

inpūrus	conpello	impĭa *or* inpia
conbūro	inbellis	imbŭo *or* inbuo
infāmis	infirmus	imfĭmus *or* infimus.

They satisfy the requirements of our alliterative scheme, though it must be admitted that the crucial lines are exceedingly few.

Obs.—In words which are not compounds of *in* and *con* the spelling is assumed to be *m* (*umbra, semper*, etc.).

§ 18. (c) *Where the spelling and pronunciation may have changed during the Golden and early Silver Ages.*

During the period in which we are interested, many words underwent a change of spelling side by side with a change of pronunciation; and this, it is clear, should properly be taken into account in dealing with the alliterative features of a particular author. The changes affected both vowels and consonants. Out of a number of spellings which Lindsay has listed [7] as current in the time of Quintilian (whom he regards as the best model), the following are the most important for present purposes. They do not necessarily represent the spellings current in earlier years.

abicio, adicio, *etc., better than* abjicio, *etc.*
Alexandrea, Dareus, *etc., during the Republic;* -ria, -rius *afterwards.*
amoenus.
artus, artare; arct- *is earlier.*
auctor, *etc., not* autor.
autumnus, *not* auct-.
caecus, *not* coe-.
caelebs, *not* coe-.
caelum, *not* coe-.
caenum, *not* coe-.
camena, *not* -moena.
cena, *not* coena.[8]
condicio, *better than* -ditio.
co-necto, *etc., better than* conn-.
contio, *not* concio.
convicium, *not* -tium.
cotidie *and* cott-, *not* quo-.
dicio, *better than* ditio.
faenum *and* fenum, *not* foenum.
fecundus, *not* foe-.
femina, *not* foe-.
fetus, *not* foe-.
Hadria, *not* Adria.
harena, harundo, haruspex *probably better than* ar-.
hedera, *better than* ed-.
heres, *not* haeres *nor* eres.
indutiae, *not* -ciae.
infitiae, *not* -ciae.
maereo, maestus, *not* moe-.
multa, *not* mulcta (*old*).
nactus *and* nanctus.
negotium, *not* -cium.
nuntio, *not* -cio.
oboedio, *not* -edio.
obscenus, *better than* -scaenus: *not* -scoenus.
paenitet, *not* pen- *nor* poen-.
pernicies, *not* -ties.
pomerium, *better than* pomoer-.
proelium, *not* prae-.
setius, *not* secius.
solacium, *not* -tium.
sollemnis, *not* -nnis.
suscenseo, *better than* succenseo.
suspicio, *better than* -tio.
tempto, *not* tento.
Thrax *and* Thraex.
trans- *and* tra-mitto, *etc.*
umerus *and* umor, *better than* hum-.

[7] *L.G.*, pp. 204–6.

[8] Ov. Am. I. iv. 2 demands *coena.*

CHAPTER III

ALPHABETICAL VALUES

§ 19. Anything that may be said in this chapter on the subject of pronunciation assumes the spelling which we have recognised as current in literary circles at Rome during the activities of the writers named on our title-page, and will be primarily concerned with the values of the letters as elements of rhyme. The evidence on which we rely will be found in the Appendices. Here we confine ourselves to the conclusions we have reached ; and we begin with the remark that a double letter (e.g. *ll*) has no more alliterative value than a single, and that short vowels which are not lengthened by the poet have no alliterative value whatsoever, apart from *i u* and *y* in certain positions (§ 22).

§ 20. The phonetic value of a letter often depends on the letter which immediately follows ; and if we are to estimate the alliterative features of a line aright, it will be necessary to discard the face-values in many cases. *m*, for instance, ceases to be an *m* when it is pronounced as *n*. Such phonetic changes are sometimes expressed in the spelling by the substitution of a letter representing the true sound, as in *tantus* for *tamtus* ; but except occasionally, in inscriptions and certain MSS., at the hands of illiterate workmen and careless scribes, this is not done between word and word.[1] It is, however, important to remember that the influence of a following letter is felt even when the latter is in another word, and even when that word is in another line. The terminals and initials have

[1] In Sanscrit, where the changes are expressed in script, the figure is known as *Sandhi*, and the term is often used to describe the same feature in other languages. In Welsh the mutations are chiefly found at the beginning of a word, where they often effect a striking transformation, e.g. *eu pen, dy ben, fy mhen, ei phen* (their, thy, my, her head).

therefore to be carefully watched, and the proper adjustments made in pronunciation. The circumstances under which the several letters change their values will be specified in detail below.

§ 21. The reader will remember what is meant by *like* letters and *unlike* (§ 7). Owing to the fact that certain letters are able to rhyme effectively with certain disparates by a licence, and with yet others under the transforming influence of a neighbour, the number of those which can only rhyme with their fellows is comparatively small. When we come to *sounds*, the case is a little different. If these be counted, they will be found—discarding nice distinctions—to be twenty-five. Some, however, even of these are too like each other to be regarded as distinct alliterative elements, and experiment has shown that those which are incapable of rhyming with each other are just sixteen. They are the sounds represented by *ā b c d ē h ī j l m n ō r s ū v* and their likes, or (as we may perhaps now call them without danger of being misunderstood) equivalents (§ 24).

§ 22. *Vowels, Semi-vowels, and Diphthongs (when not elided).*

ā ē ō as in *father, mate, rope* respectively; *a* rhymed with *ai* and *au*, *e* with *ae*, and *o* with *oe* and *oi*.

Obs.—When the interjection *O* was followed immediately by *u*, the pronunciation appears to have demanded the intervention of a *v*, e.g. *O utinam*=*o*-v-*utinam*.[2] Presumably the rule applied to an initial *ū* following any unelided *ō*.

i 1. When a consonant (*j*): as in *yet*. Consonantal *i* behaved like other consonants, and, between two vowels, as though the *i* were doubled, which indeed it sometimes visibly was, e.g. *Maiia*. The union of the earlier *i* with the preceding vowel had the effect of lengthening the latter, but did not otherwise affect the pronunciation, e.g. *Troia* (Τροία)=*Troi-j-a*, *peior*=*pei-j-or*.[3] In words like *Teïa* the *i* is treated as a vowel.

2. When a long vowel: as in *feel*; rhymed with *ei* and *ȳ*. Before another vowel in its own line, the *i* (whether long or short) developed a *j*, so that *Pīerĭa*=*Pi*-j-*eri*-j-*a*, *cuius*=*cuī*-j-*us*, *pecorí apibús* [4]=*pecori*-j-*apibus*.

[2] Hor. C. I. xxxv. 38.

[3] It seems unlikely that *ei* in cases like this could have been pronounced as *ī*.

[4] Virg. G. i. 4.

u 1. When a consonant (*v*): as in *win*. Consonantal *v* behaved like other consonants. In late Latin the pronunciation changed.

2. When a long vowel: as in *food*; rhymed with *eu*. Before another vowel in its own line, the *u* (whether long or short) developed a *v*, so that *fuit*=*fu*-v-*it*, *heú ubi* =*heu*-v-*ubi*. Whether it was a vowel or a consonant after *c g q h* in such words as *cui*, *anguis*, *aqua*, *huic*, *huī-us*, may be an open question, but in any case the *v* was vocal during our period, except in *quum*. Thus

quí nocuére suó [5]

has the *v* rhyme at every ictus.

y =the French or Welsh *u* (German *ü*) and rhymed with the Latin *i*. Before a vowel it behaved like *i*, developing a *j*, so that *Lyaeus*=*Li*-j-*aeus*.

Obs.—Except in a few cases where it seems to have been improperly introduced (e.g. *sylva*), the letter is only found in words borrowed from the Greek.

ae rhymed with *ē*.

ai as in ai*sle* or ah^y-*es* (*ā* being the predominant sound).

au like *av* in *gravel*, if the *v* were a *w*; rhymed with *ā*. In special cases it probably rhymed with *o*. (*Cf.* § 202 *obs.*)

ei [6] =*ī* (but not in *peius*, *eius*, etc.).

eu rhymed with *ū*.

oe, *oi* as in oh^y-*es* or *b*oy (pronounced with a long *o*); rhymed with *ō*. *quoi* was pronounced like *cui*.

§ 23. *Consonants* (*and* h).

b d g as in b*un*, d*one*, g*un* respectively,

except (1) when followed closely by *h*;

(2) when closely associated with a sharp (*p t c s*), in which cases they were pronounced as *p t c* respectively, with which, whether so pronounced or not, they could always rhyme. *b* might also rhyme with *f*.

[5] Ov. Ex. P. I. ii. 136.

[6] Priscian says (I. 5. 32) that the ancients employed this diphthong everywhere for ī. Nigidius Figulus deemed it a stupid superfluity (Gell. XIX. xiv. 8).

Obs.—Final *d* may have been regularly pronounced as *t*, as was the case in late Latin. In *haud* the *d* is said to have been silent before a consonant.[7]

c k q as in *cat*: rhymed with *g*.

f like *pwh* in pwh*at* (an Irish pronunciation of *what*) or *bhv* in *ab*ˆhu*ic*; rhymed with *b* and *p*. In late Latin the pronunciation changed. The first *f* in *ff* must have been a mere *p*.

h as in h*at*, except in *phth chth*, where the first *h* must have been silent. It did not affect the pronunciation of any letter with which it was associated, except *ut supra* (*b d g*); and it is said to have been pronounced more strongly with consonants than with vowels. The sounds of *ch*, *ph*, *th* were those in *in*k-h*orn*, *to*p-h*at*, *pot*-h*ouse*.

Aspirate might rhyme with aspirate in favourable positions, and perhaps with *f*.

l p as in l*et* p*in* respectively. *p* rhymed with *b* and *f*.

m (when the spelling conforms to § 17):

i. Like *m* in *ram*.

1. At the beginning of a word.
2. Before a vowel within the word.
3. Before *b f j m p v*.
4. Before an initial vowel or *h* (whether in the same or following line), when elision did not operate.
5. At the end of a line before a marked pause.

ii. Like *n* in *ran*.

1. Before medial or initial *d l n r s t z*.
2. Before a guttural (*c g k q*):
   (*a*) when the letters are in different words (*jam queritur, remque*);
   (*b*) when the letters are in the same word and the *m* in thesis (*umquám*).

iii. Like *ng* in *ring*[8] (with liberty to rhyme with an ordinary *n* at least occasionally)—

Before a guttural, when the letters are in the same word and the *m* in arsis (*úmquam*).

[7] Mar. Victor. K. VI. 15. 21.

[8] The sound known as *agma*, being that of the first *γ* in *γγ*—a word invented by the Greek grammarians to distinguish this *γ* from the ordinary gamma.

iv. Silent.

1. Almost always before an initial vowel or *h* in its own line.
2. In compounds of *circum* before a vowel, e.g. *circumeo* (pronounced *circuweo*).

Obs.—A marked pause cannot arise within the line, and seldom occurs elsewhere, except at the end of a poem (*cf.* § 29). The reader is reminded that the last consonant in a line adjusts itself to a following initial like any other (§ 20).

n (when the spelling conforms to § 17):

i. Like *n* in *ran*, subject to the following:

ii. Like *ng* in *ring* (with liberty to rhyme with an ordinary *n* at least occasionally)—

Before a guttural, when the letters are in the same word and the *n* in arsis (*únquam*).

iii. Silent in *mēnsa* (in the sense of "table") and perhaps in *conjux*.

r as in *horrible*—the *littera canina*—rolled as in Scotland.

s as in *hiss*—strongly sibilant; rhymed with *z*. In the older writers (*e.g.* Catullus, Lucretius) it was sometimes silent at the end of a word.

t as in *cat*, except in the combinations *nt st* followed by a guttural in the same foot, when the *t* was silent. In *postquam* the *t* was always silent. Otherwise it rhymed with *d*.

x as in *box*: a mere symbol for *cs*.

z 1. When pronounced in the Greek fashion, like *dz* in *lads*, e.g. *Mezentius*, where, Servius tells us, the naturally short *e* was lengthened by position before the double letter.[9]

2. When pronounced in the Latin fashion, like *s* in *lass*, by which letter (single or doubled) it was in fact often replaced.

§ 24. *Equivalences.*

In the following table are gathered up from the foregoing the letters or combinations which were sufficiently like each other in sound to be admitted as rhyming equivalents, when better failed.

[9] K. IV. 423. 5, 425. 2.

Consonants.

i. *b p f.*
ii. *c g k q* and the guttural in *x*.
iii. *d t* and the dental in *z* when pronounced as *ds*.
iv. (Perhaps) *h* and the aspirate in *f*.
v. *m* (in certain positions) and *n* (including occasionally the agmatic *n*).
vi. *s* and the sibilant in *x z*.

Vowels.

i. *ā ai au.*
ii. (Perhaps occasionally) *au*, *ō*.
iii. *ae ē.*
iv. *ī ȳ ei* (diphthong).
v. *ō oe oi.*
vi. *ū eu.*

CHAPTER IV

SYLLABIFICATION

§ 25. As our alliterative scheme hinges largely on ictic syllables, it is obviously of the first importance to determine what an ictic syllable is. That it is the syllable containing the vowel on which the ictus falls goes without the saying; but how many consonants does that vowel carry with it?

§ 26. A vowel carries with it all the preceding consonants that can be pronounced with it, say the ancients, who illustrate their meaning in considerable detail. They are not always agreed, it is true,[1] but generally speaking the consonantal combinations which are held to admit of being so pronounced are those which can begin a Greek or Latin word. The following list includes, it is believed, all for which there is grammatical authority[2] and four others (in ordinary type) which, though attested by poetic usage, appear to have been overlooked:

bd- bl- bn- br- bs-
ch- chm- cl- cm- cn- cr- cs- (*x-*) *ct- ctr- cv-*
dl- dm- dn- dr- dv-[3]
fl- fn- fr-
gd- gl- gm- gn- gr- gv-
mj-[4] *mn-*
ph- pl- pn- pr- ps- pt- ptr-
rh-[4]

[1] Thus Servius, at variance with Priscian, rejects *bd-* (K. IV. 427. 32), and Cassiod., against Scaurus, rejects *dl- dn- dr-*. Quint. (I. 7. 9) recommends etymological division, as do some others.

[2] For the references, *cf.* Lindsay, *L.L.* p. 126, and add the important witness Ter. Scaur. K. VII. 17. 10 *sqq.*

[3] e.g. *dvéllica* (Lucr. ii. 662).

[4] e.g. *mieis* (monosyll.) in Scipio's epitaph, *Rhenus.*

sb- sc- etc. (all [5] except ss- sx-), *stl-, str- sqv- th- tl- tn- tr-* tv- [6]

To these, it would appear, should be added *bh- dh- lh- nh-*, the only alternative under our alliterative scheme being the suppression of the aspirate in a line like

inter inhumanos esse poeta Getas.[7]

§ 27. Among the illustrations provided by the grammarians are *a-bdomen, a-bnuo, dra-chma, a-xis, vi-ctrix, Abo-dlas, Aria-dne, My-gdonides, a-gmen, ma-gnus, o-mnis, i-pse, ca-pto, sce-ptrum, pa-scua, co-smus, a-spice, no-ster, a-stla, ra-strum, A-tlas, Ae-tna.* Greek will furnish many others, *e.g.* δμώς, πνεῦμα, σβέννυμι.

Of the harsher combinations, perhaps only *cn, dn, dv, gn, cs, ct, mn, ps, pt, tm, tn, tv* need be assumed as permissible (occasionally) for the purposes of this book.

§ 28. It would be rash to infer that with a preceding vowel only those consonants were heard which could not be taken with a following vowel. The ancients do not affirm it, and common sense is against it. Our pronunciation of *mas-ter* and *fast-er* or *seam-y* and *sea-men* is not affected by the syllabification, and we may be sure that what is true of English was true of Latin also. In no language is a word uttered syllable by syllable in the staccato style of an elementary spelling-book. Roby, who has very definite views on this point, expresses himself as follows : [8]

> " In ordinary pronunciation a [single] consonant between two vowels is uttered partly with both. The real division of the syllable is in the middle of the consonant. Thus *pater* is really divided in the middle of the *t*, the first syllable being *pat*, the second being *ter*. The *t* is not sounded twice, but one

[5] Including *sh-*, it would seem ; unless we are to regard the *h* as elided in a case like *mágnessam Hippolytén* (Hor. C. III. vii. 18), or in Virg. ii. 7 and Ov. F. vi. 12, where the liaisoned *s* cannot be spared. There is no indication that the collocation *sh* was avoided. For instance, it is found twice in *duris humum* | *exhauriebat* (Hor. Epod. v. 30–1).

[6] e.g. in *tuus* (Plautus), scanned as a monosyllable, like *suus* in Lucr. i. 1022.

[7] Ov. Ex P. I. v. 66.

[8] *Lat. Gram. for Schools* (1891), § 15. A full discussion of the subject will be found in the larger grammar (5th ed., 1887), §§ 272–3, and Preface, lxxxiii.

half is sounded with each syllable." Where there are more consonants than one, "the tendency was to pronounce with each vowel as many of the consonants following as could be readily pronounced with it."

In conformity with this teaching, it will here be assumed that consonants which can be pronounced with a preceding vowel in English could be so pronounced in Latin also—including *-mn*, where the *n* was heard through the *m*, as it was through the other liquids *l* and *r* in such words as *ulna*, *ornus*.

So much for the behaviour of consonants in isolated words. Next to be considered is their behaviour (as initials or terminals) in continued discourse.

§ 29. Adjoining words in tolerably close connection with each other are run together in speech, so that the whole becomes virtually one long word.[9] As in other languages, so in Latin, where the same continuity was often observed in script. *Nobis, ne si cupiamus quidem, distrahere voces conceditur*, says Cicero.[10] Now Latin poetry was written for recitation, and, if we are to estimate it aright, we must think of it as it was heard, remembering that metre with its regular ictuses and caesuraed feet often necessitated a connection between word and word even closer than is usual in prose, and that the movement is so rapid within the line that in Greek (where the effect can be most clearly seen) a final vowel was elided even between speaker and speaker. That being so, it follows that a letter at the beginning or end of a word—and particularly an ictic letter—would adhere to the letters on either side, much as if it stood in a medial syllable. To some extent this solidarity is recognised in French, where the grammarians have appropriated the word *liaison* to the linking of a final consonant to a following vowel (e.g. *dit-il*). But there is more than this. For a final vowel attracts a following consonant to itself in precisely the same way (e.g. *vi^superum*). Moreover, these influences operated not only between consonant and vowel, but also between consonant and consonant (e.g. *s^c-* or *-c^s*),

[9] Dionysius of Halicarnassus, commenting on a passage in the *Odyssey*, remarks (c. xx.): οὐ δὴ γίνεται διάστασις αἰσθητὴ μὴ διηρτημένων τῶν λέξεων, ἀλλὰ συνολισθαίνουσιν ἀλλήλαις καὶ συγκαταφέρονται καὶ τρόπον τινὰ μία ἐξ ἁπασῶν γίνεται διὰ τὴν τῶν ἁρμονιῶν ἀκρίβειαν.

[10] *Orator*, xlv. 152.

and not only between word and word in the same line, but also (within limits) between adjoining words in different lines, unless indeed there was a well-marked pause. A full stop does not in itself constitute such a pause.[11]

Obs. 1.—"Ligation," which is etymologically of the same parentage as "liaison," will be a convenient name for the usage illustrated by *vi^superum*, and both usages may be fittingly symbolised by λ—or by $\lambda^1\,\lambda^2\,\lambda^3$, according as the annexing syllable is at the beginning, middle, or end of a line.

Obs. 2.—The same consonant could not reasonably provide more than one ictic rhyme. In the case of two adjacent ictic syllables, which had equal claims to a particular consonant, e.g. *regibús | ó et* (Hor. C. I. i. 1–2), the poet had to take care that one syllable did not annex what the other could not afford to lose. It would not affect the reading, for the *s* would be heard with both the *u* and the *o* in the case quoted; but if it came to inquiring whether the minimum alliterative requirements had been satisfied, the *s* could not be counted towards both lines.

§ 30. In the light of the above we can now define an ictic syllable. Subject to the reservations in our next section, it is a vowel on which the ictus falls, together with all the consonants on either side that can be conveniently pronounced with it.

§ 31. The limits within which interlineal λ can operate are discussed in Appendix N. Here it will be sufficient to say that only liaison is admissible when a verse ends with a syllable *in thesi*, thus:

lacértis | aút : s^aút
ominátis | párcite : s^parcite;

and not even liaison if the next syllable is thetic. The following must therefore be taken as they stand:

álbo | córpore
amávit | arénam
Favóni | trahúntque.

§ 32. The treatment of ictic syllables demanded by our alliterative scheme will be sufficiently illustrated by the following, which will also serve to illustrate the teaching of Chapters II. and III., the spelling in the analysis being phonetic:

[11] Welsh usage supports. *Cf.* § 306. 28.

Hor. C. II. xiii. 9–20.

Et quídquid úsquam cóncipitúr nefás
tractávit, ágro quí statuít meó [12]
te, tríste lígnum, té cadúcum
ín dominí caput ímmeréntis.
Quid quísque vítet, númquam hominí satís
cautum ést in hóras : návita Bósporúm
Poenús perhórrescít neque últra
caéca timét aliúnde fáta,
milés sagíttas ét celerém fugám
Parthí, caténas Párthus et Ítalúm
robúr ; sed ímprovísa léti
vís rapuít rapiétque géntes.

qví$^{t}_{c}$	dűsq	cónc	túrn	fás*t*
ctáv	tág	qvíst	vít	*ó*t
	tríst	líg	téc	dúc
	*m*índ	níc	tí$^{m}_{n}$	rént
cvísq	vít	tnúnq	nís	tísc
tést	nhór	snáv	bósp	rúm*p*
	núsp	rhór	scít	qvult
	caéc	mét	júnd	fát
lés	gít	sét	rḗmf	gám*p*
thíc	tén	spárt	tít	lún
	búrs	dínp	vís	lét
	vís	vít	jét	gent.

[12] Throughout the book, italic lettering in a line of verse indicates that (allowing for Sandhi) a syllable does not rhyme independently of a neighbouring line ; in the analyses it indicates either a letter annexed by λ or an interlineal rhyme (which may also be an internal rhyme). As a rule, quantities are only marked when they are of the " hidden " variety (Appendix O) and have a bearing on the alliteration.

CHAPTER V

ICTUS

§ 33. In our chapter on syllabification we laboured to explain what the consonants were which adhered in speech to an ictic vowel. It now becomes necessary to inquire where, within the limits of a foot, the vowel is on which the ictus falls. Even in the familiar dactyle it is not always the first vowel which is *in arsi*.

§ 34. The nature of the basal feet in a line of verse depends on the metre, which also decides where the stress is to be laid within those feet, when they are normal. In one class of verse, for instance, the ictus falls regularly on the first syllable, in another on the second, and in another on the third. Our problem only arises when the basal feet are replaced by equivalents. The rule in such cases is happily a very simple one. In the first place, ictus is not affected by anything but resolution—and not even by resolution, if the syllable resolved is *in thesi*. In the second place, if the portion of the foot which would naturally receive the ictus has been resolved into two syllables, the ictus falls on the first of those syllables.[1] Of the feet figured in our next section, the proceleusmaticus will be the most illuminating example. If the metre is iambic, the basal foot will of course be accented on the second syllable (⏑ ´). The tribrach which might replace it would be ⏑ ⏑ ⏑ : the spondee – ´ ; the dactyle – ⏑ ⏑ ; the anapaest ⏑ ⏑ ´ ; and the proceleusmaticus itself ⏑ ⏑ ⏑ ⏑.

§ 35. The feet in which we are interested are nine in number, viz.

1. Trochee ´ ⏑
2. Iambus ⏑ ´
3. Spondee : in dactylic or trochaic verse ´ –
   in iambic verse – ´

[1] *Cf.* Ramsay, p. 270.

4. Dactyle : in dactylic or trochaic verse ⏑ ⏑
   in iambic verse ⏑ ⏑
5. Tribrach : in trochaic verse ⏑ ⏑
   in iambic verse ⏑ ⏑
6. Anapaest : in trochaic verse ⏑ –
   in iambic verse ⏑ ⏑
7. Proceleusmaticus : in iambic verse (Phaedrus) ⏑ ⏑ ⏑ ⏑
8. Choriambus ⏑ ⏑ ⏑
9. Ionic a minore ⏑ ⏑ –

In cases where only a part of a foot is used, as in hypercatalectic verse, it will of course be the first part, which will thus be ictic or otherwise according to the nature of the foot and metre. An anacrusis is always *in thesi*.

§ 36. The variation of the ictus in the dactyle, etc., is commonly overlooked by students of the classics.[2] Yet the point is as important as any in connection with metrics, for without attention to it the music of the verse is often lost—altogether apart from alliterative effects. The following line will supply an illustration, showing that only under the treatment indicated will the ordered movement which distinguishes verse from prose be preserved :

alítibus átque cánibus hómicidam Héctorém.[3]

To this may be added a couple of English iambics—which of course are not quantitative :

Recolléct | ing thís | will hélp | a nóvice | in Lát | in vérse.
One líttle | remínd | er képt | Masinís | sa trúe | to Róme.

§ 37. In the interests of a particular measure an additional illustration is desirable. The following is from Macaulay's *Lays of Ancient Rome*, in the metre of Three-and-a-half and Three :

---

[2] Cruttwell, who in his *History of Roman Literature* remarks that in Phaedrus's hands the iambic senarius becomes "an extremely pleasing rhythm," must have been fully alive to it, for the resolutions are very numerous.

[3] Hor. Epod. xvii. 12. It will be observed that the metrical ictus coincides in almost every foot with the natural ictus (primary or secondary) ; and in resolutions this is commonly the case. Phaedrus will supply many illustrations. *Cf.*, for instance, I. xxviii. 3 :

vulpínos cátulos áquila quóndam sústulít.

And now hath every city
Sent up her tale of men :
The foot are fourscore thousand,
The horse are thousands ten.

With one possible exception, the feet are all iambi, which, however, may be replaced by certain other feet without violence to the metre—by the feet, that is to say, which are admitted into senarians by both Latins and Greeks. The third line will serve as an example, it being understood that the quantities marked are those which would be appropriate to a corresponding line in ancient verse.

1. Thĕ fo͝ot 2. Ănd thĕ fo͝ot 3. Lō ! fo͝ot 4. Thĕ fo͝otmĕn	1. ăre fo͞ur 2. ăre fo͞rtў 3. ăre fŭll fo͞ur	scōre thoŭs | and.

(*A dactyle would be ictified like a tribrach.*)

If we combine the sections in every possible way, we shall obtain twelve different lines, all of which are readable except that in which No. 4 is combined with No. 3 ; and the reason why these latter do not go well together is that there are more than two syllables between the two ictuses. Such a rhythm offends the modern ear ; and, until evidence is produced to the contrary, it must be held that it also offended the ancient ear. The author has not observed a single case where a tribrach or dactyle or proceleusmaticus is immediately followed by an anapaest in any of the poets named on his title-page.[4]

[4] The following are only apparent exceptions :—Phaedr. I. xxii. 8, II. Epil. 17, App. xx. 13 (*-ium, -ior, -ie* treated as monosyllables ; *cf.* Hor. III. iv. 41, etc.) ; iv. 5 (*lēo* ; cf. *alveo*, etc.). In III. vii. 18, xvii. 13, Epil. 18, App. xix. 7 combinations like *quia videor acer* must be scanned as ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ; and in App. x. 15 *prosilit et humeris* as ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑, the *-it* being lengthened *in arsi*. But App. xiii. 13 is a real exception, if sound :

decépta vúlpes : quíd opus erát loquí mihí.

The fable is, however, only found in an anonymous collection, and must be a late production. Phaedrus had already dealt with a somewhat similar incident in I. xiii. A slight transposition—*quíd mihi ópus erát loquí*—would regularise the line.

The Galliambic is a composite, the parts of which are metrically distinct.

§ 38. In the light of the above we may now re-write Macaulay's quatrain :

And to-dáy | hath év' | ry cí | ty
Sent her tále | of hórses | and mén :
Of the foót | are eíght | y thoús | and,
Of the moúnt | ed cómba | tants tén.

It is the normal metre of Catullus's galliambic poem (lxiii.), as will be more fully explained in our next chapter.

CHAPTER VI

METRE

§ 39. The object of this chapter is to determine what the nature of the feet is in metres where the authorities are at variance; what the lines are which are self-subsistent—which, that is to say, do not need to be treated as elements in a larger unit, but rhyme independently without relying on their neighbours for other assistance than is provided by the ordinary indulgences (§ 73); whether in particular cases any of these indulgences are denied; and whether, too, any other alliterative feature of a special kind is to be found.

§ 40. Premising that the chapter cannot be fully understood until the Rules (Chap. IX.) have been studied, we may say at once that (1) every line rhymes independently, subject to the proviso that when a Sapphic is associated with an Adonic, or a Pherecratean with a Glyconic, the two lines are to be treated as one; that (2) Parallelism (§ 97) and Privilege (§ 112) are only recognised in Lyrics; that (3) in the longer lines some of the other indulgences, though not denied, are seldom claimed; and that (4) only in the case of the Glyconic κατὰ στίχον is interlineal rhyme a regular additional feature.

§ 41. Chief among the metres in which we are interested is the *Hexameter*, "the stateliest measure ever moulded by the lips of man."[1] As there are no uncertainties or special restrictions here, we pass on. Other metres of the same unequivocal nature will be left unnoticed.

§ 42. In the *Pentameter* six ictuses are assumed, in accordance with the common view. Quintilian, who describes the third foot as a

[1] Tennyson. *Cf.* Diom. K. I. 495. 27: *dignitate primus et plenae rationis perfectione firmatus ac totius gravitatis honore sublimis multaque pulchritudinis venustate praeclarus.*

spondee with two anapaests following, would apparently reduce them to five,[2] for his admission of a pause in the spondee can hardly be construed as meaning that the foot had two ictuses. Coming from a literary critic who lived so near the times of Augustus, the description is a little disquieting. It must, however, be rejected, if only for the reasons that a succession of three unaccented syllables offends our sense of rhythm,[3] and that the line thus divided does not respond so readily to our Rules.

§ 43. The *Semi-pentameter*, when it forms a line in itself, is self-subsistent. In the *Elegiambus* (Hor. Epod. xi.), where it precedes a Dimeter Iambic, neither of the components is self-subsistent (*cf. vv.* 22, 24, 26, 28 ; 4, 6), though they are metrically distinct (*cf. vv.* 14, 24). In the *Iambelegus* (Epod. xiii.), where the components are in reverse order, they happen to rhyme independently.

§ 44. When the *Dimeter Iambic* forms a separate line, it rhymes independently.

§ 45. The *Glycónic*, *Asclepiad*, and *Hendecasyllabic Alcaic* form a group about which opinion is much divided, some admitting an ictus on the terminal syllable, and others not.[4] In this book the ictus is assumed for the reasons *inter alia* (1) that in at least one of the lines dactylic treatment would involve some violence to quantity in the middle of a word :

cúr facúnda parúm decó | ro ínter,[5]

and in recitation might even lead a hearer to confuse such word with another ; (2) that dactylic endings in unbroken succession (Asclepiad) are not well adapted for singing ; and (3) that such endings are not

[2] IX. iv. 98, 109. *Cf.* Diom. K. I. 503. 2 : *feritur quinquies.* Several of the grammarians adopt or describe this treatment.

[3] *Cf.* § 37.

[4] In the case of the eleven- and nine-syllabled Alcaics opinion is also divided about the nature of the first syllable, which is treated by some prosodians as an anacrusis. Tennyson's imitation, with dactylic ending, is well known :

O mighty-mouthed inventor of harmonies,
O skilled to sing of time and eternity,
God-gifted voice of England,
Milton a name to resound for ages !

A marriage-song of forty-one lines, showing the Hendec. *κατὰ στίχον*, will be found in Claudian, the last of the classical poets.

[5] Hor. [illegible] i. 35. In *v.* 36 prodelision (§ 69) might be expected to operate.

so manageable under our Rules, which, in fact, they occasionally resist, *e.g.*

non sum qualis eram bonae | sub regno.[6]
immetata quibus jugera liberas | fruges.[7]
inter jocosi munera Liberi | cum prole.[8]

The scansion will accordingly be as follows—variations from the common type being disregarded, as having no importance here :

Glyconic	⏑ – | ⏑ ⏑ – ⏑ | – ⏑
Asclepiad minor	⏑ – | ⏑ ⏑ – ⏑ ‖ ⏑ ⏑ – ⏑ | – ⏑
Hend. Alcaic	– ⏑ | – ⏑ | – ‖ ⏑ ⏑ – ⏑ | – ⏑

The Glyconic, during our period, is only found *κατὰ στίχον* in Catullus (xxxiv., lxi.), where the lines are not only self-subsistent (except the last), but rhyme interlineally, at least two ictic syllables in each line regularly echoing two like syllables in the preceding line within the limits of the stanza.

In Horace and Catullus it is sometimes associated with a *Pherecratéan*, which it sometimes follows (*e.g.* Cat. lxi.) and sometimes precedes (*e.g.* Hor. C. I. v.), in which latter case it may combine with it to form a *Priapéan* (*e.g.* Cat. xvii.). Whether the two lines appear separately or not, they are to be treated as one for alliterative purposes.

Obs.—Instances of failure to rhyme independently are : in the Glyconic, Cat. xvii. 23, 26, lxi. 190 (194) ; in the Pherecratean, Cat. xvii. 7, 19, lxi. 10. The latter is assumed to have three ictuses only (⏑ – \| ⏑ ⏑ \| ⏑ –). In Horace the lines all rhyme in a way, when treated separately.

§ 46. The *Enneasyllabic Alcaic* is treated as Iambic :

⏑ – \| ⏑ – \| ⏑ – \| ⏑ – \| ⏑

§ 47. The *Minor Sapphic*, like its sister, the Phalaecian (§ 52), is logaoedic.[9] In the third line of the stanza, it fails to rhyme without

[6] Hor. C. IV. i. 3 (*cf.* § 95).
[7] *Ib.* III. xxiv. 12 (*cf.* § 304. 10).
[8] *Ib.* IV. xv. 26 (*cf.* § 108. 49).
[9] A stanza from Ausonius (*Eph.* ad init. 21–4) is worth quoting, in evidence of the difference between a trochaic and an iambic rhythm, even though the ictuses may be the same. The poet, having failed to rouse a sleeper with his softly flowing sapphics, loses patience and suddenly *changes the movement*, declaiming the conclusion with the sharp forward thrust which so well adapted the iambus for invective :—

the assistance of the Adonic in two or three cases, creating a suspicion that in this position it is not to be regarded as an independent unit.

Obs.—The lines referred to are Hor. C. II. ii. 15, III. xiv. 11, IV. vi. 35. The last will rhyme, if *ĭctum* may be assumed in *v.* 36.

§ 48. Among the *Adónics* of Horace there are a few entirely devoid of rhyme, *e.g.*

Orphea sílvae [10] álite múros [11]

and a considerable number which only half rhyme, *e.g.*

amíctus | aúgur Apóllo [12] súpplice vítta | vírginum.[13]

Obviously the line has to be construed with the preceding Sapphic, of which it was probably at one time an integral part; [14] and it confirms the suspicion that the Sapphic itself is dependent on it. Only in later Latin is the Adonic found κατὰ στίχον.

§ 49. The *Greater Archilochian* (Hor. C. I. iv.) falls into three sections, so distinct that they might be printed in so many lines:

⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ‖ ⏑ ⏑ | ⏑ ⏑ ⏑ ‖ ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑

It is unsafe to generalise on the evidence of so short a poem, but it may be pointed out that the first and second sections, taken together, always rhyme independently of the third; and that similarly the second and third rhyme independently of the first.

§ 50. The stanza in Hor. C. I. viii. consists of what are usually described as an *Aristophanic* and a *Greater Sapphic*, but falls most naturally into three lines, all of which rhyme independently: [15]

⏑ ⏑ ⏑ ⏑ ⏑ –
⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ ⏑
⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –

Fors et haec somnum tibi cantilena
Sapphico suadet modulata versu,
Lesbiae depelle modum quietis,
acer Iambe.

The result is a line in the metre of Cat. xxv., with an unimportant difference which need not be particularised here:

-su Lés | biaé | depél | le modúm | quié | tis á | cer Iám | be.

[10] I. xii. 8. [11] IV. vi. 24. [12] I. ii. 32. [13] III. xiv. 8.
[14] Ramsay, p. 184 *n.* [15] It is so printed in at least one edition.

§ 51. The *Ionic a minore* Ode (Hor. C. III. xii.), containing forty feet (⏑ ⏑ ⏓ –) free from hiatus at every point, has been arranged in various ways by the critics,[16] who have, however, taken no account of the alliteration. If it is thrown into twenty lines of equal length, it will be found that, subject to the ordinary indulgences, each of them rhymes perfectly; and there can be little doubt that it is to this grouping that the poem owes its marked alliterative features, the proximity of the rhyming elements making them very conspicuous. The division of a word in two cases (*ex-animari*, *Bel-lerophonti*), which the grouping involves, is no real objection.

§ 52. The *Phalaecian* in its ordinary form is :

⏓ – | ⏓ ⏑ ⏑ | ⏓ ⏑ | ⏓ ⏑ | ⏓ ⏑

The iambus or tribrach (Cat. lv. 10), which sometimes replaces the spondee, makes no difference to the ictus (§ 30).[17]

§ 53. The *Scazon* is assumed to have the ictus on the terminal syllable,[18] the final spondee being thus treated like any other spondee in the line. The teaching which admits a sudden reversal of the accent at the close of the verse seems ill-considered in the extreme. No ordinary ear could tolerate such a rhythm.

§ 54. The *Sotadéan* owes its recognition in this book to a couplet in Martial (III. xxix.), where the ictification is assumed to be as follows :

– | ⏓ ⏑ ⏑ ⏓ | ⏓ ⏑ ⏑ ⏓ | ⏑ ⏓ ⏑ ⏓ | –

In Ter. Maurus, some of whose lines are translated in our Introduction, the last two iambi are occasionally resolved, or else replaced by a choriambus.

[16] Fl. Mall. Theodorus says (K. VI. 600. 6) that a verse in this metre may consist of either two, three, or four Ionics.

[17] The ictification of the second syllable in the line is one of those ancient injunctions which it seems impossible to accept. Hephaestion is quoted by Ellis (*Comm. on Cat.*, p. 111) as saying : *τῶν μὲν τριμέτρων τὸ μὲν καταληκτικόν, τὸ μόνην τὴν πρώτην ἀντισπαστικὴν ἔχον τὰς δὲ ἄλλας ἰαμβικάς, φαλαίκειον καλεῖται.*

[18] So Ramsay, p. 195. Verrall (*Comp. to Latin Studies*, p. 842) takes the other view, relying perhaps on Mar. Vict., who in an imperfectly preserved passage speaks of the iambus becoming a spondee "*mutato accentu.*" Late grammarians, however, had no special information about these things, and the scazon (which fell out of fashion in the second century) was only known to them in literature. If a "limp" in a last foot were attended with a reversal of the rhythm, we should have to revise our ideas of the Hexameter *inter alia*, for some of Homer's lines have this peculiarity (*e.g.* Il. xii. 208), and were, in fact, called scazons (*cf.* Diom. K. I. 500. 15).

§ 55. The *Galliambic* metre of Catullus (lxiii.) has been adumbrated in the preceding chapter. In view of the great interest which it has for scholars, a minute analysis of it may be helpful here. Admired by everybody, and even "imitated" by Tennyson,[19] it has been treated by the prosodians in a number of ways, all of which are distrusted by Ramsay, who thought the metre more or less erratic. Indeed, he speaks of the attempt to solve the problem as struggling with a shadow.[20] But where there is beauty, there is always law; and the situation is not so hopeless as it looks.

The metre appears in its simplest form in *vv.* 73, 86:

jam jám | dolét | quod é | gi || jam jám | que paé | nitét.
vadít | fremít | refrín | git || virgúl | ta péde | vagó.

From which it will be seen that the line falls into two sections, the first consisting (substantially) of three and a half iambi, and the second of three.

But though the iambus is the base, it is only in the third foot of each half line that it regularly holds its ground. In the middle it is usually resolved into a tribrach in the second half, as it sometimes is in the first half also. At the beginning it is always replaced by a spondee or its equivalent. The actual variations are shown in the following analysis (Postgate's text), which, in the few cases where there is room for doubt (*vv.* 4, 23, 29, 43, 91), rests on the assumption that anapaests and tribrachs are only admissible at the points indicated.

[⏑ ⏓]	⏑ ⏓ (83)	⏑ ⏓ (93)	–	[⏑ ⏓]	⏑ ⏓ (5)[26]	⏑ ⏓ (93)
– ⏓ (10 times)[21]	⏑ ⏑ ⏑ (10)[23]			– ⏓ (6)[24]	⏑ ⏑ ⏑ (88)	
⏑ ⏑ ⏓ (78)				⏑ ⏑ ⏓ (86)		
⏑ ⏑ ⏑ ⏑ (5)[22]				⏑ ⏑ ⏑ ⏑ (1)[25]		

[19] In his *Boadicea*, which was intended to be read "straight like prose" (*Memoir*, vol. i. pp. 436, 459):

> While about the shore of Mona those Neronian legionaries
> Burnt and broke the grove and altar of the Druid and Druidess,
> Far in the east Boädicea, standing loftily charioted,
> Mad and maddening all that heard her in her fierce volubility,
> Girt by half the tribes of Britain, near the colony Cámulodúne,
> Yell'd and shricked between her daughters o'er a wild confederacy, etc.

[20] p. 215. [21] *vv.* 5, 15, 17, 22, 26, 40, 67, 73, 77, 86.
[22] *vv.* 23, 48, 64, 70, 91. [23] *vv.* 4, 27, 30, 31, 63, 69, 76–8, 91.
[24] *vv.* 18, 22, 34, 73, 83, 86. [25] *v.* 91. [26] *vv.* 14, 35, 73, 76, 91.

Read with due regard to ictus, on the principles explained in Chapter V., the lines go with an ease and swing which leave no doubt in the author's mind as to the correctness of his interpretation. The prevailing type is obviously

⏑ ⏑ ˊ | ⏑ ˊ | ⏑ ˊ | – || ⏑ ⏑ ˊ | ⏑ ˊ ⏑ | ⏑ ˊ (65 lines),[27]

as exemplified by *vv.* 1–3, or by the following line in English, which is of course non-quantitative :

And he sank to rest serenely ; and he slept the sleep of the just.

Obs.—In *v.* 54, if the text is sound, the *-m* is not elided, and *omnja* is a dissyllable.

[27] In presence of the above analysis, Ter. Maur. would appear to be mistaken in representing *segetés meúm labórem, segetés meúm labó* (2888) as the typical form.

CHAPTER VII

QUANTITY

§ 56. For the ordinary rules relating to quantity the reader will of course go to the Prosodies. What is offered here is only by way of supplement. The points which require attention are two, viz. hidden quantities, and the short open vowel at the end of a verse.

Hidden Quantities.

§ 57. When a medial vowel is followed by two or more consonants, the natural quantity cannot be determined by the rules of prosody, which—except in special cases (*patrem*, *duplex*, etc.)—make no distinction between vowels in that position, treating them all as long. But they are not necessarily long in the strict sense,[1] and the real quantity is hidden. For the full appreciation of alliterative effects, however, it is obviously important that this real quantity should be known. For, if a vowel was naturally long, it was of course pronounced as long.

§ 58. All the information which the author has been able to gather on this subject will be found in Appendix O, where *inter alia* there is an alphabetical list of words showing hidden quantities which have any claim to be regarded as long. Here it will be sufficient to summarise the principal rules which have been formulated by Marx and others for their determination.

A hidden quantity is long (subject in some cases to exceptions)—

1. When the vowel is followed by a double letter which also appears as a single, e.g. *querella* (*-ela*).

[1] It is really the syllable which is long in such words as *dentis*, not the vowel, the "length" being due to the presence of a second consonant requiring for its pronunciation so much additional (musical) time. *Cf.* Pomp. Gram. K. V. 112. 3 *sqq.*

2. When it results from a contraction, or is etymologically long.
3. In *-abrum*, *-acrum*, *-atrum*; and before *ns*, *ncs*, *nct*, *nf* or *mf*, *gn*, *gm*, *sco* and *scor*, even, in the case of *ns* and *nf* (*mf*), when the consonants are in different words, provided that the *n* is *in arsi*.
4. In imparisyllabic nouns and adjectives in *-bs*, *-ps*, and *-x*, when the genitive lengthens.
5. In perfects in *-exi*; in perfects and supines when the vowel is long in the present; and in derivatives from such supines.
6. In *con-* before *n*, and in prepositional prefixes, when a letter is lost without assimilation, e.g. *cōnnitor*, *āscendo*, *dī-scindo*.

Obs.—*Hōc*, *īlle*, *ōmnis* are assumed to lengthen, as demanded by several lines. *Cf.* the Appendix on Hidden Quantities. The lines which rely on disputed quantities are few, being perhaps not many more than those indicated in the notes to the alphabetical list.

§ 59. Pompeius Grammaticus represents the difference between long and short as a difference in musical time, a short vowel being credited with one time and a long with two, so that *ā* would be simply a prolongation of *ă*. This seems sound, and is at least in keeping with the remark of Quintilian that in music short vowels were often drawn out into long,[2] and with the ancient practice of writing *ā* as *aa*.

§ 60. There are about two hundred instances in the poets where short vowels are found *in arsi* in the body of a line instead of long, three of which may be quoted here:

nostrorum obruimŭr oriturque miserrima caedes[3]
liminaquĕ laurusque[4]
dona dehinc auro gravĭă sectoque elephanto.[5]

In the first example the syllable is a closed one; in the others, open. In the case of *-mur*, the deficiency in "time" was probably made up by sounding *r* as *rr*; but in the case of the others it cannot be doubted that the vowel was not only accepted as long but pronounced as long, and so formed part of the material available for the alliteration of the verse. Such lengthening was of course a licence, though of a sort with which we are not unfamiliar in English, *e.g.*

[2] IX. iv. 89. [3] Virg. Aen. ii. 411. [4] *Ib.* iii. 91. [5] *Ib.* iii. 464.

For modes of faith let graceless zealots fight;
His can't be wrong whose life is in the right.
In faith and hope the world will disagree,
But all mankind's concern is chari-*ty*.[6]

It does not appear that the licence was ever taken *in thesi*.

§ 61. What was admissible in the body of a verse would naturally be admissible at the end of a verse under like circumstances, i.e. *in arsi*; and as a matter of fact the long accented syllable which properly terminates a pentameter or asclepiad is not infrequently replaced by a (prosodially) short one. It was of course a licence like the other, from which it differed little or nothing; and of course it involved the same consequence—in recitation the short syllable would have to be pronounced as long. Now a close syllable might obviously be lengthened with least violence by dwelling on the consonant, *e.g.* by pronouncing *-ĭt* as *-itt*, and not as the English *-eet*; and this, it would seem, is what was actually done.[7] But with an open vowel that door was closed, and a short syllable could only be lengthened by drawing out the vowel and sounding *ĕ* (for instance) as *ee*, *i.e.* as *ē*. If the final vowel was an *ă*, such lengthening would indeed be likely to obscure the meaning, but that was a danger which it was the poet's business to provide for, if he took this particular liberty.[8] It is well known that he seldom did take it; and the fact indirectly confirms our argument.

§ 62. There are numerous lines which suggest this lengthening of a short ictic vowel at the end of a verse (*cf.* Hor. Epod. xvi. 38, 40, 44, 48), though those which demand it for the satisfaction of the minimum alliterative requirements are few. The following belong to the latter class, as will be understood at a later stage:

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[6] Pope's *Essay on Man*, iii. 305–8.

[7] In line with this is the contention of the grammarians that in Virgil's *hoc erat alma parens* (A. ii. 664) and *Mezentius hic est* (xi. 16) the *c* was doubled in pronunciation (Mar. Vict. K. VI. 22. 17, etc.).

[8] In MSS. the presence or absence of an apex would sufficiently guard the situation. Why editors of the classics do not similarly distinguish long from short seems inexplicable. To modern schoolboys their neglect involves something like cruelty, seeing that they deny them the assistance which Quintilian (I. vii. 2) pronounced indispensable (*necessarius*) to a native Roman.

nón ego séd tenuís vápulat úmbra meá [9]
dulcí Lyaéo sólveré ; [10]

and at first sight this also :

Padús Matína láverít cacúminá.[11]

§ 63. The question now arises whether a short syllable *in thesi* at the end (say) of a hexameter was also lengthened, for, if so, it would sometimes enter—under our rules—into the alliteration of the line. The answer must be no.

Quintilian tells us that at the end of a sentence (in prose) a short terminal vowel was usually held to be long—in virtue of the time which it borrowed from the pause, though personally he does not accept the doctrine, there being to his ear a decided difference (*multum differre*) between a vowel which was long in this sense and one which was truly long—as marked a difference, he says, as that between halting (*subsistere*) and sitting down.[12] Now, even if the vowel were truly lengthened in prose, it would not follow that it would be similarly lengthened at the end of every line of verse, for the pause at the end of a verse is not (normally) so great as that at the end of a sentence, nor anything like it. Did the poets lengthen at the end of a sentence in the body of a verse, there might be room for doubt ; but they do not (*cf.* Aen. i. 3). Under no circumstances, in fact, do they lengthen a short vowel *in thesi*, so that in this part of the question there is no case.

The other consideration, that a short open vowel may not admit of being pronounced short, has obviously no application here. It obviously can be so pronounced *in thesi*, and always is. The number of this section provides a convincing instance—" síxtў-thrēē."

[9] Prop. II. xii. 20. [10] Hor. Epod. ix. 38 (*l e l e*).
[11] *Ib.* xvi. 28 (the blank is covered by the interlineal, *tnlrtc*).
[12] IX. iv. 94.

CHAPTER VIII

ELISION

§ 64. By elision we mean here the suppression of a letter in speech or script. Sometimes it is a consonant that is dropped, sometimes a vowel, and sometimes the aspirate. The following lists of (*a*) typical and (*b*) exceptional forms will serve to bring to the mind of the reader the cases which have already been noticed in the chapter on alphabetical values, and two or three others which, though interesting, have no present importance:

(*a*) dán'que, és'que, circu'eo, omnibu', dictu's ('st),[1] tanton'.

(*b*) pos'quam, me'sa (table), co'jux (?), hau' (?), vi'n', vide'n'.

Final m *before a Vowel* (*or* h).

§ 65. There are at least a dozen cases in our period where the *m* was retained in pronunciation, excluding such cases as the following:

círcumsístite eam ét reflágitáte,[2]

where elision is commonly assumed, but where the *m* must have been vocal, if a hearer was to identify the word, or even realise that there was a word. But usually the *m* was suppressed as in prose, and the reader should not be misled by such spellings as *meumst*, *datumst*,[3]

[1] *Cf.* Cat., Ov., and Phaedr.; also (doubtfully) Virg. A. i. 237, Hor. II. Sat. viii. 2. A case of some importance to us is Hor. C. I. xv. 32: *non hoc pollicitus tuae.* For unless *-tus=tu'es* (pronounced *twes*), *pŏll-* must be assumed, the only rhyming doubles in the line being *no no.*

[2] Cat. xlii. 10.

[3] This spelling was merely an abbreviation dictated by convenience. A still more compendious spelling was *audiendus't*, *-da't*, *-dum't* (recommended by Mar. Vict. to his pupils for the sake of showing the gender, K. VI. 22. 14). It seems to have escaped the moderns (who ignore the spelling *-da't*) that the injunction related merely to script. There is no evidence that the *s* of *est* was ever dropped in pronunciation. In Cat. lxviii. *66, Hor. Epod. xvii. 63, II. Sat. iii. 82 the letter cannot be spared under our alliterative scheme.

for here too the *m* was silent, as will presently be made clear by the testimony of Quintilian. The disappearance of the *m* would of course leave two vowels confronting each other. The treatment of these will be considered under our next caption.

Final Vowel before a Vowel (*or* h).

§ 66. Quintilian,[4] commenting on a sentence of Cicero's, remarks that it ended in two anapaests—*leve praesidium est*—the second of which was *idiu͡ést*, "synaliphe making the two last syllables sound as one." This points to the pronunciation *idiwest*, for how else could *u* and *e* be sounded as one? Were they not so pronounced in *suetus*? The blending of *u* and *e* is rather a simple case. Instances can be produced from the poets attesting the fusion of vowels and semi-vowels in almost every shape and form, e.g. *quōād*, *ferrēi*, *dehinc*, *aurēō*, *ēādem*, *prōut*, *vīētis*,[5] and it raises the question whether contractions which were permissible in the body of a word might not have been permissible also between word and word. Obviously they may have been permissible in some cases without being obligatory in all.

§ 67. The ancients, who treat of scansion in post-Quintilian times, speak of elision and not fusion, and affirm almost unanimously both that the vowel suppressed was always the first, and that when final *m* was extruded the preceding vowel went with it.[6] Modern prosodians have followed their example, with the exception of those who make a reservation in favour of *meo'st*, *meum'st*, and the like (where the second word is *est*). But it is difficult to believe that they can be right where such suppression would destroy evidence of gender, or render the mutilated word unrecognisable to the ear in such a line as

incipit haec quid tam egregium si femina forti.[7]

[4] IX. iv. 109.

[5] *Cf.* Ramsay, pp. 118–9, for a long list.

[6] Plotius Sacerdos says (K. VI. 448. 7 and 29): "in *m* littera *m* non sola perit in metro, sed etiam vocalis quae eam antecedit, ut monstrum horrendum=monstrhor-." What Consentius says (K. V. 401. 20) is: "echthlipseos haec vis est . . . ut *interdum* vocalem cum *m* expellat."

[7] Virg. A. xi. 705.

It must be admitted that when the blending of vowels was somewhat violent, involving perhaps the introduction of something like an extra-metrical syllable, there might easily be too much of it to be agreeable to a listener, and that suppression of a vowel was often preferred. The question is, which vowel ?—the earlier or the later ? The point is important, because the elision of a long vowel means that it is lost to a hearer, and could therefore have no part in the alliteration.

§ 68. It must be constantly borne in mind that Latin poetry was written mainly for recitation. The plain rule which applies to conversation must therefore have applied here. No usage could have been tolerated which tended to obscure the meaning ; and if elision were contemplated or necessary, both writer and reciter had to be circumspect. Sometimes the former would himself indicate the where and the how—as perhaps he did in combinations like *datast*, *meost*, and as he certainly did in those like *vin'*, *tun'*, *tanton'*. But in other cases he required the co-operation of his ally. If it was the business of the one to put his words together in such a way that a vowel could be dropped without danger to clarity or euphony, it was equally the business of the other to see that, in choosing between two claimants to exclusion, he hit upon the right one. The choice was probably not so difficult as it looks. By a Roman many uninflected words would be at once recognised without head or tail : even in inflected words the opening syllable might often be modified without hazard ; and the context would always help. It is noticeable, too, that in a large number of cases the vowels which face each other in poetry are " like " vowels.

§ 69. There is antecedently no greater objection to suppressing a vowel at the beginning of a word than at the end, provided that perspicuity is not imperilled. We know that in Greek verse both usages were admitted, for cases like μὴ 'ξέταζε, μόλω 'γώ, ποῦ 'στι, ἦ 'πό, ἦ 'ν are not uncommon. Prodelision is the name by which the usage just illustrated is known, and quite apart from *meost*, etc., there is clear evidence that it was recognised in Latin. An interesting example of its operation is provided by Aen. ii. 460, where the spelling *turrim*, Probus Valerius tells us, was dictated by considerations of euphony :

> Virgilius "turrim" dixit non turrem. . . . *Turrim in praecipiti stantem* . . . quod est, opinor, jucundioris gracilitatis quam si verbum per e litteram dicas.[8]

Túrrem in would evidently have been read by Probus as *túrren*—and so read as a matter of course—with an eye to preserving the vowel in the case ending ; but he says it would not have been so euphonious as *turrim*, the difference between the short vowels being perceptible to his sensitive ear even *in thesi*.

§ 70. Consentius, who devotes several pages to scansion, says that when a single vowel was suppressed it was generally the earlier (*maxime prior perit*),[9] *e.g.*

régina é speculís [10] (nespecu)
té violo aút tua [11] (lauttua),

remarking, *Quis non sic scandit ?* But not always, not for instance in

ísque ubi [12] (isquebi),

which, he says, no one would read as *isquubi* because of the two *v*'s ; nor in

Pléiadásque Hyadásque [13] (sqvea),

because the *e* sounds better than the *y*.

In the following cases he implies that it did not matter which vowel was elided :

(*a*) cónjugio Ánchisaé [14] (anchi *or* onchi)
áccipio ágnoscóque [15] (agno *or* ogno)
fémineae árdentém [16] (ard *or* aerd)
(*b*) égregium Ántorém [17] (anto *or* unto)
ruit Ílium et íngens [18] (Iliet *or* Iliut)
multum ille [19] (till *or* tull).

§ 71. The conclusion is forced on us that when vowel faced vowel, with or without an extruded *m*, there was no fixed rule for the

[8] Apud Gell. XIII. xx. (xxi.) 6. The quotation, though not exact, is substantially accurate.

[9] K. V. 403. 29. [10] Virg. A. iv. 586. [11] *Ib.* 27.
[12] *Ib.* iii. 596. [13] Virg. G. i. 138. [14] Virg. A. iii. 475.
[15] *Ib.* viii. 155. [16] *Ib.* vii. 345. [17] *Ib.* x. 778.
[18] *Ib.* ii. 325. [19] *Ib.* i. 3.

treatment, but that (except in the rare cases where an hiatus was admitted) [20] fusion, elision of the earlier vowel, elision of the later were regarded as alternative. Where fusion was practicable, fusion there would be ; where elision would be less likely to prejudice the sense or the sound or the rhythm, one of the vowels would have to go—and for choice the earlier. It was the poet's business, we repeat, to see that one or other of these courses could be safely and suitably taken, the rest lying with the reciter. There are many lines where the interests of alliteration plead strongly for the retention of the earlier vowel. In the following cases our scheme demands it :

cónverso ín pretiúm deó [21] (so'npreti)
Vérani óptime túque mí Fabúlle [22] (ni'ptime).

[20] e.g. *pecorí et* (Virg. E. iii. 6). [21] Hor. C. III. xvi. 8. [22] Cat. xxviii. 3.

CHAPTER IX

THE RULES

§ 72. We may now introduce the reader to the fundamental rule of alliterative verse, which is this :

> Subject to certain indulgences, *every ictic syllable must rhyme with some other ictic syllable in its own line,*

meaning that at least one effective letter in every ictic syllable must rhyme with a like letter in some other ictic syllable. A rhyming or effective letter, it will be remembered, may be either (1) a consonant, or (2) a diphthong or long vowel, or (3) a semi-vowel expressed or understood, meaning by " understood " the invisible *j* or *v* which is generated in pronunciation by a pre-vocalic *i* (*y*) or *u*, or by an initial *u* immediately succeeding an unelided *ō* (§ 22).

> *Obs.*—An ictic rhyme is effective even when the rhyming letters have no vowel between, provided that they are in different words, e.g. *virós* || *saépe*, or *virós* | *saépe* (see § 86 *obs.*).

§ 73. The indulgences referred to are five in number, being the following :

An *ictic*, instead of rhyming with a letter in another ictic syllable, may rhyme (subject to restrictions)—

1. With a like letter which lies between it and the next ictic syllable. *The uniped rhyme* (§ 75).
2. With a like initial letter in any word within the line. *The oblique rhyme* (§ 84).
3. With a like letter in a companion line. *The interlineal rhyme* (§ 88).

And an *ictic syllable* may be rhymeless—

4. Provided that there is compensation within the line. *The compensatory rhyme* (§ 98).

5. Without compensation, in one foot of the first and last lines in Lyrics. *The privileged line* (§ 112).

Obs. 1.—It is convenient to class the indulgences together in the manner here adopted, but it is not to be supposed that they are all on the same qualitative plane. Some of the alternatives are so effective that recourse to them can hardly be regarded as a weakness.

Obs. 2.—Some of the indulgences involve the recognition of letters which are non-ictic, though only in three cases, viz. (1) when the letters are initial, (2) when they enter into a uniped, or (3) when they are supported by other rhyming letters and enter into a "double."

The Normal Line.

§ 74. The lines which satisfy the fundamental rule without claiming any of the indulgences are very numerous (*cf.* §§ 168–174), being, for instance, in Ov. F. i. about eighty per cent. of the whole. The following are some of the simplest :

múnere dónat : [1] n n
nígris aút Erymánthi : [2] n t nt
depóne súb lauró meá nec : [3] pon b o n
íllic plúrima náribús : [4] l plr r b
cóllocáte puéllulám : [5] c c l l
jám licét veniás maríte : [6] j t j t
régibus hórribilíque Médo : [7] reg r c e
saépe meró caluísse vírtus : [8] s r s r
óssibus ét capití inhumáto : [9] s st t t
díligerét muliér sua quám te : [10] d rt r t
síc et Eúropé niveúm dolóso : [11] s t n nd s
ín magní simul ámbulátióne : [12] n n l l n
última coéna tuó sít precorílla viró : [13] lt o o t l o
ánnus in ápricís matúrat cóllibus úvas : [14] n n c u c u.

[1] Hor. C. IV. ii. 20. [2] *Ib.* I. xxi. 7.
[3] *Ib.* II. vii. 19 (the variant *lauru* resists our rules).
[4] *Ib.* III. i. 21. [5] Cat. lxi. 184 (188). [6] *Ib.* 187 (191).
[7] Hor. C. I. xxix. 4. [8] *Ib.* III. xxi. 11. [9] *Ib.* I. xxviii. 24.
[10] Hor. Epod. xii. 24. [11] Hor. C. III. xxvii. 25. [12] Cat. lv. 6.
[13] Ov. Am. I. iv. 2. [14] Tib. I. iv. 19.

Obs.—It will be understood at a later stage that with the exception of the first four not one of the above lines is entirely free from meretricious ornament (Chap. X.) in some form or other. The last example, for instance, has a sequence (*s . . . s*) which does not appear in the analysis. Such features have a certain value (§ 122 *obs.*), but cannot compensate for a missing rhyme, and are for ordinary purposes negligible. A line which does not contain a single superfluous rhyme is extremely difficult to find. On the other hand, minimum lines which have *alternative* rhymes in particular feet are not uncommon. In fact, every example in this chapter and the Appendices which is adduced in support of a particular usage is of that character, when it is not an absolute minimum.

The First Indulgence: the Uniped Rhyme.

§ 75. As stated in § 73, an ictic, instead of rhyming with a letter in another ictic syllable, may in some cases rhyme with a preceding or following like letter which lies between it and the next ictic syllable. These letters need not be in the same metrical foot, but they will always be within the limits of a recognised prosodial foot; and "uniped" is a convenient name for the rhyme. Intervening vowels, semi-vowels, and *h* offer no obstacle to the union of the two letters, though intervening consonants in special cases do.

i. The Unbroken Uniped.

§ 76. An ictic and its like (whether consonant, vowel, or semi-vowel) will always constitute a rhyme, if there is no unequivocal consonant (*i.e.* other than *j*, *v*) between, provided—

1. That the letters do not form a double (*annus* excluded).
2. That one of them is *in arsi* (*pátrĕ ră-* excluded).
3. That if they are in different words without a vowel between, the first is *in arsi* (*et tú* excluded), which is equivalent to saying that the combination is only recognised when it forms an oblique rhyme (§ 84).
4. That with or without the assistance of λ they can be pronounced in different syllables (*rr* in *retrorsum* excluded, but not *nn* in *non^est* or *si^non*).

§ 77. Typical conjunctions are the following (*m* being here sounded as printed):

annóna, in ánnos, invĕnit, ác jacuit.
mutat, ornant, quem jam, invénit, removémus.
conviva, quovis, tua vílla, Delia jám.
lēves, civilis, Ajāx.

Obs.—Vivúnt, jejúnus, Ajáx (so accented) are also "oblique" rhymes (§ 84).

§ 78. The following will illustrate:

nóscitétur ab ómnibús : [15] s tt b bs
hóspitis ílle venéna Cólcha : [16] s sl nn l
paúperí reclúditúr : [17] pp rr d t
amóris ésset póculúm | in : [18] mo ss o m
áccipit ét virgá lília súmma metít : [19] c t g ll mm t
réddas íncolumém precór : [20] r c mm cr
Silváne tútor fíniúm | l- : [21] n tt n n
mittít venénorúm feráx : [22] tt nn r r
mútarí velit ést ením lepórum : [23] t r t nn r
séd te jám ferre Hérculeí labós est : [24] s f rr ll bs
cúra vigíl musís nómen inértis habét : [25] c g ss n n, t t
supérne náscuntúrque léves : [26] rn n r ee.

§ 79. The following can only be understood in the light of § 103:

in ímpiam Ájacís ratém | o : [27] m j . . j – m
ja ja
Caésar et hóspitiúm sít tua vílla meúm : [28] s s – s vv mm
ts st
pállidus *Éo*ó túre quod ígnis olét : [29] l – oo t d l
ld lt.

ii. The Broken Uniped.

§ 80. When a semi-vocalic or consonantal ictic and its like are separated by one or more unequivocal consonants, the two like letters form a rhyme, provided (1) that the first of the two is ictic,

[15] Cat. lxi. 219 (223). [16] Hor. C. II. xiii. 8. [17] *Ib.* xviii. 33.
[18] Hor. Epod. v. 38. [19] Ov. F. ii. 706. [20] Hor. C. I. iii. 7.
[21] Hor. Epod. ii. 22. [22] *Ib.* v. 22. [23] Cat. xii. 8.
[24] *Ib.* lv. 13 (the *t* in *est* is not effective; *cf.* § 114).
[25] Ov. A.A. iii. 412. [26] Hor. C. II. xx. 11. [27] Hor. Epod. x. 14.
[28] Ov. Ex P. I. viii. 70. [29] Mart. III. lxv. 6.

(2) that the other (being *in thesi*) does not follow the last vowel in the foot, and (3) that with or without the assistance of λ they can be pronounced in different syllables. The first proviso (admitting *ímprobus* and *crébro*) excludes *át prope, crebró*; the second excludes *nárrant*; and the third, *stánt per*.

§ 81. The conjunctions that yield a broken uniped may be typified by the following:

nómine, Nárnia, cóntinuo, rúmpere, lána placet.
vólvere, evánuit, vírque, quémvis, quí fuit.
Júlia, júrgia, jám via.

§ 82. The lines which establish this rhyme are probably not numerous, and the forms which have been represented *supra* as types have in many cases been suggested to the author by little more than considerations of analogy and the frequency of their occurrence at appropriate points. Here are three examples:

néc Siculá Palinúrus únda : [30] n l–l n n
nón haec Cólchidos ásserít furórem : [31] o c–c ss r ro
nón est dímidió locús Priápo : [32] o d–d o p p.

§ 83. The following rely on an additional indulgence:

impiaé | éjus quí domitá nómen ab Áfricá : [33] *ej* d t n–n a a (§ 89)
déponí monet ét rogát levári : [34] d n–n t t R (§ 84).

Cf. also Ov. A.A. iii. 184 (§ 96).

Obs. 1.—Analogy suggests that in iambic and anapaestic rhythm (including the ⏑ ⏑ ⏓ of the choriambus) the same principles would apply, and that accordingly words like *animáns, infáns, objiciéns* (*j–j*), *quemvis* (*v–v*) should yield rhymes; but there would appear to be only one line in support, viz.

cóncinéns | vóce cármina tínnulá | pélle : [35] c c [n–n] *l*

and there, in presence of the variant *continens*, we are not on sure ground, for if *continens* is the true reading, *tin-* would be covered by the interlineal rhyme *ntn* (§ 92).

Obs. 2.—A convincing instance of a vowel uniped (e.g. *sōlō* yielding *o–o*) does not seem to exist.

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[30] Hor. C. III. iv. 28 (the variant *non* would render the line independent of the uniped). [31] Mart. X. xxxv. 5. [32] *Ib.* XI. xviii. 22.
[33] Hor. C. IV. viii. 18 (if there were a foregoing line ending in *m* or *n*, this example would not be conclusive). [34] Mart. I. cix. 13. [35] Cat. lxi. 13.

The Second Indulgence: the Oblique Rhyme.

§ 84. As a rule, the nearer a letter is to the beginning of a word, the more noticeable it is in speech,[36] and an initial is the most noticeable of all, so that even *in thesi* such a letter falls on the ear with a sensible difference. It helps to explain why a medial or final ictic was held to rhyme sufficiently, if there was a word in the line beginning with a like letter.

If such like letter were *in arsi*, the rhyme would obviously be of the normal type. What we desire to emphasise here is that a rhyme arises when the letter is *in thesi*; and "oblique" seems a suitable name for it. In our analyses its presence will be indicated—when recognition is important—by printing the ictic with a capital letter, the thetic being left unnoticed. If the ictic itself were an initial, we should of course have a pair of initials, and the oblique rhyme would then merge in the weightier "initial" rhyme (§ 99).

§ 85. The following will sufficiently illustrate:

ét miserás inimícat úrbes :[37] t r M tr
s | ín dubió vitaé lássa Corínna jacét :[38] sn J t s n t
rémque tuám ponás ín melióre locó :[39] r M n n or o
Rómulus ét mensás óssaque núda vidét :[40] M s s s d d.

When the initial is in the next following syllable, the rhyme is practically a uniped, *e.g.*

téque néc laevús vetet íre pícus :[41] t c V (*or* v–v) t c
únde quó vení levis úna mórs est :[42] n V (*or* v . v) n sn s.

The following anticipate § 98:

né careánt summá Tróica bélla manú :[43] n nt M t – n
cr rc
dí cujús juráre timént et fállere númen :[44] d J (*or* j–j) rr nt – n
mn nm.

§ 86. The rule applies even when the two letters have no vowel between; but the rhyme must have been a weak one, and the poets seldom rely on it. It obviously admits of being classed as uniped.

[36] *Cf.* Lindsay, *L.L.* p. 119. [37] Hor. C. IV. xv. 20. [38] Ov. Am. II. xiii. 2.
[39] Ov. Tr. IV. xv. 22. [40] Ov. F. ii. 376. [41] Hor. C. III. xxvii. 15.
[42] *Ib.* 37. [43] Ov. Ex P. II. x. 14. [44] Virg. A. vi. 324.

díluviém meditátur ágris : [45] d M t r–r
ússit amátorém Nemesís lascíva Tibúllum : [46] s T N s s L.

Obs.—It follows (1) that a combination of the kind described may form an element in a double rhyme (§ 103), *e.g.*

est | et poterit tacto mollior esse viro : [47] t t t – r r ;
tt tt

(2) that if the letters are in different ictic syllables, such as at the end of one verse and beginning of another, or in the middle of a pentameter, they will rhyme with each other, as intimated in § 72 *obs.* ; and (3) that, if in any position (whether *in arsi* or *thesi*) they are associated with rhyming letters, the combinations will form a double rhyme, just as if they were not consecutive, *e.g.*

*ín*vitúm jubeás subíre Ládan : [48] – t a – ad
n.t b.s sb dn.

§ 87. And so too when the letters are in the same word, provided they are not in the same syllable, *e.g.*

néc laudét Polybí magís sinístras : [49] n t B s nst
rídens díssimuláre meúm jecur úrere bílis : [50] d d lr M r l
ímmaném Lapithúm valuít concéssit in íras : [51] m n tm t C n.

or (anticipating §§ 98, 99)

síve quós Eléa domúm redúcit : [52] v cv E – c
sv vs
Pérsarúm viguí rége beátiór : [53] r r V r – r (PB).

The Third Indulgence : the Interlineal Rhyme.

§ 88. There are three varieties of this rhyme, which may be distinguished as the first, the second, and the third. In our analyses rhymes of the first and second orders will be indicated by italics, of the third by parallels (||).

i. The First Interlineal Rhyme.

§ 89. The first interlineal rhyme arises between the last foot of one line and the first of the next following. In combination these feet often yield an ictic or other rhyme.

[45] Hor. C. III. xiv. 28. [46] Mart. XIV. cxciii. 1. [47] Ov. Am. II. iv. 24.
[48] Mart. III. lxxxvi. 8. [49] *Ib.* VII. lxxii. 11.
[50] Hor. I. Sat. ix. 66 (*m . m* is also a uniped). [51] Virg. A. vii. 305.
[52] Hor. C. IV. ii. 17. [53] *Ib.* III. ix. 4.

When they yield an ictic rhyme, both feet rhyme sufficiently, even if the rhyming letters have no vowel between, e.g. *ártes* | *cúra*, *perít* | *túm*. This rhyme is very common, *e.g.*

-náta | aúla dívitém manét : [54] *a* d t t
morí | nárras ét, genus Aéací : [55] *r* s s C
-itás | clávos nón animúm metú | n : [56] *a* nn mm *n*
flávo | olím juvéntas ét patriús vigór | n : [57] *l* n s s *n*
flámmeúm videó veníre | íte : [58] m m V *i*
-icós | jacére púlvillós amánt | illíterati : [59] *c* l l *t*

or (anticipating § 98) :

líppus | íllinere íntereá Maecénas ádvenit átque : [60] *l* n – n d t
nt nt.

§ 90. When they yield other rhymes, there is room for distinguishing; and it would appear that the oblique rhyme alone is here recognised, and only when there is no vowel between the rhyming letters, as for instance in *aúreúm* | *meá*, where the terminal *m* rhymes sufficiently. This rhyme may arise even between vowels (which will, of course, be *in hiatu*) :

splendébat hílari póculís convíviúm | magnó : [61] b l p li i *M*
Áfricá neque Áttalí | ignótus : [62] a ca c *I*.

Obs.—The question arises whether other rhymes, such as would be recognised if the feet were in the same line, have any value when the feet are in different lines, *e.g.* in

Vesévo | óra (*o* in the second foot)[62]
ármis | néc rediít (*R* in the first foot)
cúrae | quod sí (*C* in the first foot)

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[54] Hor. C. II. xviii. 31. [55] *Ib.* III. xix. 3. [56] *Ib.* III. xxiv. 7.
[57] *Ib.* IV. iv. 5. [58] Cat. lxi. 118 (122). [59] Hor. Epod. viii. 16.
[60] Hor. I. Sat. v. 31. [61] Phaed. IV. xxiv. 20.

[62] Hor. C. II. xviii. 5. The vowel uniped seems to have appealed strongly to the ancients, even when the syllables were in different lines, as here. Gellius, VI. (VII.) xx., in speaking of Virgil's *vicina Vesevo* | *ora jugo* (G. ii. 224), remarks that the poets worked for these conjunctions, and instances from Homer :

ἡ δ' ἑ τέρη θέρεϊ προρέει εἰκυῖα χαλάζῃ
ἢ χιόνι ψυχρῇ ἢ ἐξ ὕδατος κρυστάλλῳ.—Il. xxii. 151–2.
λᾶαν ἄνω ὤθεσκε ποτὶ λόφον.—Od. xi. 596.

His ensuing paragraph on the like "Homeric" hiatus in Cat. xxvii. 4 needs amending. Read *ebria acina 'briosioris* followed by *ebrio . . . ebriam . . . ebrio . . . ebrioso*, and what would otherwise have been unintelligible becomes perfectly clear. Postgate, whose text had not been examined when this note was written, must have taken the same view.

nóstra | rélligio (*r . r* in the second foot)
ágmen | múnera (*mn mn*)
ágmen | ádmonuere (*mn mn*)
térra latét | véllera (*L* in the second foot and *rl lr*).[63]

The author has found no conclusive evidence of such value, unless Hor. C. II. xiii. 32 be a case in point. *Cf.* § 186. 8.

§ 91. Close attention to liaison and ligation is sometimes necessary for the detection of this rhyme. Thus in the first of the following examples *rén* rhymes with *nál*:

ad úmbilícum addúceré | non áliter : [64] d c dc *n*
libérrima índignátió | sectús : [65] – d t *s*
nd nt
s | o dúra méssorum íliá | quid hóc : [66] r – r *c*.
so so

ii. The Second Interlineal Rhyme.

§ 92. The second interlineal rhyme arises between feet that are not consecutive, the rule here being that an ictic will rhyme sufficiently if it is an element in a group which is balanced by a similar group in a companion line, provided that the groups have a common ictic and that their length is proportionate to the distance between them; which means that the groups must rhyme ictically at some one point, and that if the last letter of the earlier group and the first letter of the later one are separated by a single ictus only, the groups need not consist of more than two effective letters, and that if they are separated by two ictuses they must have at least three such letters, and so on.

Obs.—The provision that the groups must have a common ictic excludes a case like the following:

súb trabe cítreá | íllic plúrima náribús,[67]

where rbć and cṕ–ŕ do not form an interlineal rhyme.

§ 93. The following will illustrate:

-sciéntiá | ligónibús durís humúm | ex : [68] *gn* s s mm
pér mare návitaé | cúlparí metuít Fidés : [69] *P rm* t d.

[63] Ov. Med. Fac. 9, where the alliteration is independent even of *t*~*vellera*.
[64] Hor. Epod. xiv. 8. [65] *Ib.* iv. 10. [66] *Ib.* iii. 4.
[67] Hor. C. III. i. 21. [68] *Ib.* Epod. v. 30. [69] *Ib.* C. IV. v. 20.

and these others, which demand the first interlineal as well as the second :

hóspités | *aít* fuísse náviúm celérrimús | neque úllius : [70] *t* s n *nc l* s
ínsedít vapór | sitículósae Apúli*aé* | nec múnus : [71] *t* l l *n* (§ 91)
s | Éoaé citi*ús* veníte la*úrus* | níl : [72] *se* e s *ni l*
cénticéps | aurés et íntortí capíllis : [73] *s* t *tc p*.

§ 94. In the above instances the groups were regular—in the sense that the constituents followed each other in the same order from left to right ; but the rule holds even if the order in the second group is reversed, *e.g.*

-lós pedés | rássilémque subí forém : [74] rs *l* bf r
-naéque Véstae | íncolumí Jove et úrbe Róma : [75] *nc* m r rm
á meritís ejús párs mihi núlla vacát | quaé numero : [76] M ts s s *n* t
genus ádprobét | quális *ú*nica ab óptimá : [77] a *sn* bp a
út tandém videáris únus ésse | tónsor : [78] t d *r s* s.

§ 95. In both cases the grouping is occasionally of the spurious type (§ 109), *e.g.*

cámpus opímae | quám domus Albune*aé* resonántis : [79] n *s–b* – n
nd nt

nón sum quális erám bonaé | súb regno : [80] n – *r–b* n.
ns ns.

Obs.—Irregular groupings like *ab^cd* balancing *ab^dc* were probably not legitimate. The only case which has caught the author's eye is in Martial : [81]

quás mihí tabéllas } *csmt^bl* rhyming
ét dicís modo líberum ésse jússi } with *csmd^lb*.

It may be one of the inexactnesses with which the poet was reproached by a rival.[82] *Cf.* § 187. 23.

§ 96. When a rhyming group is enlarged by the repetition of one or more of its constituents, so that the answering group to *cr* (say) is *crrr* or *ccr* or *crc* or *crcr*, etc., the benefit of the rhyme extends to every element in the two groups, provided that the distance

[70] Cat. iv. 2 (the interlineal *tfs* is omitted as being referable to § 94).
[71] Hor. Epod. iii. 16. [72] Stat. Silv. IV. iii. 110. [73] Hor. C. II. xiii. 35.
[74] Cat. lxi. 164 (168). [75] Hor. C. III. v. 12. [76] Ov. Ex P. IV. xv. 6.
[77] Cat. lxi. 224 (228). [78] Mart. X. lxxxiii. 10. [79] Hor. C. I. vii. 12.
[80] *Ib.* IV. i. 3. [81] Mart. IX. lxxxvii. 3–4. [82] *Ib.* IX. lxxxi.

between the latter does not exceed that which is proportionate to the mean length of the groups. A case in which the conditions are barely fulfilled (with the help of a spurious couple) is the following "privileged" line (§ 112), where *pr* echoes *br–pr* with two ictuses between:

abrúmpere cáro | víncula Pírithoó : [83] *c pr* –

The double rap in the earlier line so awakes the attention that a reverberation which would have escaped the listener after two intervening ictuses, had the challenge not been renewed, becomes under the circumstances sensible and effective.

Other lines—in which the conditions are more than satisfied—are:

ét sua vélleribús nómina céra dedít | quót nova térra : [84]
ts vv s n–n *r* t (rddt – tr)

ét ducít remós illíc ubi núper arárat | ílle supér : [85]
t ct – c p rr (prrr pr)
tr rt

líbera pér te | súmitur ét vitaé líberióris itér : [86]
– t t *lib r* r (librpr librr).
rt tr

Obs.—The conditions are not satisfied by the following line:

parva cupidine | vectigalia porrigam | c : [87]

where *por* could only rhyme if *prcp* balanced *prg–c*, which it does not, the *p* in *rcp* not being a development of *rc*. The true reading must be *corrigam**. Others, dissatisfied with the text, have suggested *colligam*.

iii. The Third Interlineal Rhyme (Lyrics).

§ 97. This may be distinguished as the Parallel rhyme, and is only found in Lyrics. It arises (1) when, unbroken by a versual pause, at least three consecutive ictic syllables in one line rhyme regularly with the like in a companion line without more than one ictus (which must not be a blank) between the two sets; and (2) when at least two consecutive ictic syllables rhyme doubly under the same conditions. Syllables which so rhyme rhyme sufficiently. With two exceptions (§ 177. 20, § 204. 11), the following are all the cases which demand recognition in Horace:

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[83] Hor. IV. vii. 28 (last line; *cf.* § 112).
[84] Ov. A.A. iii. 184.
[85] *Ib.* Met. i. 294.
[86] *Ib.* F. iii. 778.
[87] Hor. C. III. xvi. 40.

(1) dívulsús querimóniís } s *m*ll js
súpremá citiús.[88] } s m js

víctricés catérvas } c e t
cónjuge mé Jovis ét soróre [89] } c *e*ll t rr

cui dónet ínperm*íssa* ráptim } t m p
gaúdia lúminib*ús* remótis [90] } d m *b*ll t

ínter amábilés } t b e
v*á*tum pónere mé chorós [91] } t *p*llo e o

ét supérba cíviúm } t r i
poténtiórum l*í*miná [92] } tn *r*ll *i*ll n

vocáta pártubús } c r s
Lucína véris *á*ffuít [93] } c v*r*ll *s*ll v

(2) recántatís amíca } p–b pr br } is mc *is*ll *m–c*ll –
ópprobriís anim*ú*mque réddas [94]

Obs.—A *meretricious* rhyme (§ 120) of the same description as this last (but stronger) will be found in Hor. C. I. xiii. 16–17, where *ctr mbt* answers to *c–tr mpt*. For the rearrangement of the letters in *mpt*, *cf.* § 108 *obs.* 2.

The Fourth Indulgence: the Compensatory Rhyme.

§ 98. When a foot (with the assistance of λ) does not show an ictic, uniped, oblique, or interlineal rhyme, it is a blank foot in the strictest sense of the word. Such feet occur in about five per cent. of Virgil's lines,[95] and are found indifferently at every point of the verse.[96] When they are present, there must be compensation,

[88] Hor. C. I. xiii. 19. The v.l. *divulsos* would render the line independent of the parallel rhyme.

[89] *Ib.* III. iii. 64. If the *n* in *conjux* is silent, the line rhymes independently.

[90] *Ib.* III. vi. 28. If the v.l. *oscula* be read, the line is self-subsistent.

[91] *Ib.* IV. iii. 15. [92] Hor. Epod. ii. 8.

[93] *Ib.* v. 6. With *adfuit* one of the blanks would of course disappear.

[94] *Ib.* C. I. xvi. 28.

[95] They are distributed very unequally. For instance, in G. ii. *vv.* 4, 5, 7, 8 have a blank apiece, while *vv.* 108–211 have none, if prodelision is admitted in *v.* 135.

[96] For instance, the forty-nine blanks in the Ecl. are distributed thus:—9, 7, 9, 7, 8, 9. Blanks are sometimes found in successive feet, *e.g.* Ov. Am. III. i.16 (1, 2); II. ii. 12 (2, 3); III. xii. 6 (3, 4); III. x. 1 (4, 5); Trist. I. i. 20 (5, 6).

which can only be provided within the limits of the line (allowing for λ), and only in one of two ways—by adding, that is to say, to the rhymes claimed by the other feet either an Initial rhyme or a Double rhyme—one such rhyme, of course, for every blank. More than three blanks are probably not found in any single line. Even two blanks are uncommon.[97]

i. The Initial Rhyme.

§ 99. An initial rhyme arises when two words begin with like (effective) letters. It is obviously a strong rhyme, and the powers of compensation inherent in it are operative, even if both its elements are claimed for other rhymes, subject to the provisoes (1) that, if two initials in the same ictic syllable (*e.g.* té tolerare) are treated as a uniped, only one of them can count towards an initial rhyme; and (2) that an initial *in thesi* cannot contribute to an initial rhyme if it is needed for a uniped or oblique rhyme. A letter annexed by liaison is, of course, not an initial.

§ 100. The following will exemplify:

núlla quít sine té domús : [98] – ts t s (T D)
quó tibi túm casú pulchérrima Láodamía : [99]
c c – c – – (CC, TT)
ct t–c
ét lascíva Licéntiá : [1] t c ct – (LL)
favéte línguis cármina nón priús : [2] – g sc nn s (FP)
clarí Gigánteó triúmpho : [3] g gt t – (CG)
vivúntque cómmissí calóres : [4] V (*or* c) c c – (CC).
Ília ab Ídaeó Láomedónte genús : [5] l d – l dn n (II).

§ 101. In the following, three like initials compensate for two blanks:

sí bene té noví longúm jam lássa libéllum : [6] i – i – l l (LLL)
dét poenás nocuít jám tener ílle deó : [7] t n t n – – (DTD).

[97] Particularly in Virgil, where there are perhaps only nine cases in 12,915 lines, viz. E. ii. 45, ix. 47; G. ii. 323, iv. 499; A. i. 617, iii. 398, v. 62, x. 833, xii. 204.
[98] Cat. lxi. 66.
[99] *Ib.* lxviii. 65. Such a lean hexameter would be hard to parallel.
[1] Hor. C. I. xix. 3. [2] *Ib.* III. i. 2. [3] Hor. C. III. i. 7.
[4] *Ib.* IV. ix. 11. [5] Ov. Am. III. vi. 54. [6] Mart. III. lxviii. 11.
[7] *Ib.* XIII. xxxix. 2.

§ 102. Other general illustrations are :

Lucan, i. 609 ; Lucr. iv. 479 ; Mart. III. xlvi. 2, lxxx. 2, VI. lxii. 2, VII. lxxxix. 2, VIII. lii. 5, X. civ. 18, XII. xxiv. 3, XIII. xii. 2 ; Prop. I. xvii. 3 ; Ov. Amor. II. iii. 15 ; A.A. iii. 748 ; Her. xv. 216.

Obs.—If an (effective) initial is regarded as a double, as by a fiction it may well be, this rhyme will merge in the following.

ii. The Double Rhyme.

§ 103. Double rhymes are a prominent feature in all alliterative systems. Subject to § 114, a pair of rhyming letters is effective in Latin at any point in the line, whether *in arsi* or *in thesi* (either wholly or in part), whether regular (*br br*) or otherwise (*br rb*), and whether consonantal, vocalic, or mixed (*tt tt*, *ēā ēā*, *to to*, *tj tj*, *va va*) ; and it can hardly be doubted that in its more perfect forms a double rhyme was regarded, even *in thesi*, as an agreeable alternative to an ictic rhyme. The following examples have been selected with an eye to variety, and are classified according to the regularity or irregularity of the answering groups :

§ 104. (*a*) Regular.

Románus árces úrerét : [8] (*sr sr*)
labóriósi rémigés Ulíxeí : [9] (*gs cs*)
míte precór duplicí númen adésse viaé : [10] (*tp dp*)
tú recipís lucó súmmovet ílle nefás : [11] (*ps fs*)
síve jáctatám religárat údo : [12] (*tt td*)
lítore et áttonitá týmpana púlsa manú : [13] (*tt tt*)
eí mihi júraví núnc quoque paéne tibí : [14] (*cv cv*)
mé quoque sérvató péccet ut ílla nihíl : [15] (*cv cv*)
éuntém revocét manúsque cóllo : [16] (*vc vc*)
jóco sé lepidó vovére dívis : [17] (*dv dv*)
dúrataéque soló nivés : [18] (*vs vs*)
ád sua félicí coéperat íre viá : [19] (*ic ic*)
inpúne Lólli cárpere lívidás : [20] (*li li*)
dicés labórantés in úno : [21] (*es es*)
quís ullós hominés beátióres : [22] (*es es*)

[8] Hor. Epod. vii. 6.
[9] *Ib.* xvii. 16.
[10] Ov. Tr. I. x. 46.
[11] *Ib.* F. ii. 140.
[12] Hor. C. I. xxxii. 7.
[13] Ov. A.A. I. 538.
[14] Ov. Her. xx. (xxi.) 108.
[15] Tib. I. i. 16.
[16] Cat. xxxv. 9.
[17] *Ib.* xxxvi.§10.
[18] Hor. C. III. xxiv. 39.
[19] Ov. F. i. 432.
[20] Hor. C. IV. ix. 33.
[21] *Ib.* I. xvii. 19.
[22] Cat. xlv. 25.

Cástaliá tellúre deí vix ínvenit Áppi : [23] (*cs cs tl tl*)
quaé pronós Hyperíonís meátus : [24] (*prns prns*).

§ 105. (*b*) Irregular.

curás et árcanúm jocóso : [25] (*cr rc*)
qui májor ábsentés habét : [26] (*ps sb*)
Marsís redíbit vócibús : [27] (*rs sr*)
térra sub ámbobús nón jacet úlla polís : [28] (*sb bs*)
Vadáverónem móntibús : [29] (*nm mn*)
óptima nón ulló caúsa tuénte perít : [30] (*pt tp*)
óffició doluít nón eguísse suó : [31] (*vs sv*)
nón anus Haémoniá pérfida lávit aquá : [32] (*av va*)
in május ídem odére víres : [33] (*er re*)
nomén beáti quí deórum : [34] (*ti id*)
índue régalés Láodamía sinús : [35] (*al la*)
hác et tú ratióne quá poéta es : [36] (*ac ca*)
cármina pástoris Siculí modulábor avéna : [37] (*pa ab*)
lítus út longé resonánte Eóa : [38] (*lt tl, LL*)
fénisecaé crassó vitiárunt únguine púltas : [39] (*fn np, FP*).

§ 106. (*c*) Mixed.

sub haéc puér jam nón ut ánte móllibús : [40] (*sb bs, nt nt*).
ágit praécipitem ín meós iámbos : [41] (*tp pt, os os*)
núllus ab Émathió religásset lítore fúnem : [42] (*nu un, tr tr*)
húc ades ét teneraé morbós expélle puéllae : [43] (*bs spl pl*)
hóstis es Aéneá moneó fuge lítora Círces : [44] (*se es, rc rc*)
n | ét jacet ín medió sícca puélla toró : [45] (*ntj tn dj*)
núdus Achílleá déstituáris humó : [46] (*ds ads ta*).

§ 107. It will doubtless have been noticed that many of the doubles in the above examples resulted from letters which were not in immediate contact, and it may now be formally declared that a double

[23] Lucan, v. 188. [24] Stat. Silv. II. vii. 25. [25] Hor. C. III. xxi. 15.
[26] *Ib.* Epod. i. 18. [27] *Ib.* v. 76. [28] Ov. Ex P. II. vii. 64.
[29] Mart. I. xlix. 6. [30] Ov. Her. xix. (xx.) 92. [31] Ov. F. v. 232.
[32] Ov. Am. I. xiv. 40. [33] Hor. C. III. iv. 67. [34] *Ib.* IV. ix. 47.
[35] Ov. Her. xiii. 36. [36] Mart. I. lxxii. 7. [37] Virg. E. x. 51.
[38] Cat. xi. 3. Guarino has *longe ubi litus*, which seems better.
[39] Pers. vi. 40. [40] Hor. Epod. v. 83. [41] Cat. xl. 2.
[42] Lucan, vii. 860. [43] Tib. IV. iv. 1. [44] Ov. Met. xiv. 247.
[45] Mart. XI. lxxxi. 2. [46] Ov. Ib. 328. (If the aspirate in *chil* rhymed obliquely, this illustration would lose its point.)

is not vitiated by any intervening vowel, semi-vowel, or aspirate; so that a word like *tuis* will yield not only *tv vi is*, but also *ti vs ts*.[47]

§ 108. The following will illustrate:

t | Hésperi*aé* male lúctuósae : [48] $(t-s\ \underset{h}{t-s})$

intér jocósi m*ú*nera Líberí | c : [49] $(\underset{j}{r-c}\ \underset{i}{\underset{vo}{r-c}})$

héroés salvéte de*úm* gens ó bona mátrum : [50] $(o-s\ \underset{\bar{e}}{so})$

*A*éneás maestó defíxus lúmina vúltu : [51] $(e-s\ \underset{\bar{a}}{es})$

évadítque celér ripam írremeábilis úndae : [52] $(e-d\ \underset{v}{de})$

s | húc pater ó Lenaée vení nudátaque músto : [53] $(en\ \underset{v}{e-n})$

síve inopés erimús colóni : [54] $(i-n\ \underset{v}{ni})$

ást ubi mé fessúm sol ácrior íre lavátum : [55] $(la\ \underset{v}{l-a})$.

Obs. 1.—The richness which this provision sometimes brings to a line may be seen in

díversaé variaé viaé repórtant,[56]

where over and above the ictic scaffolding, *d e e e t*, and the ictic doubles *ev ev*, we have also *dr rt, vr vr vr, er er, je je*. So in the hexameter ending

fluvii contagia vilis[57]

we have not only *lvjc, gjvl*, but also *lj jl, li il, lc gl, vi vi, ic gi, vc gv*.

Obs. 2.—When it is necessary to exhibit two or more of these cross-rhymes in our analyses, it will sometimes be convenient to depart from the order of the spelling. For instance, if the two doubles *vs* and *vo* are utilised in the case of *tuos*, the most compendious way of showing them will be *ovs*. The same consideration applies to cases arising under our next section, as, for instance, to the two doubles *l–t* and *nt* in *lentus*, which may be figured as *ltn*, or, if it be desired to show *ln* also, the whole might appear as *nltn*.

§ 109. A double in an ictic syllable is not vitiated even by an intervening consonant, so that *l–t* in *lentus* (for example) would rhyme with *lt* or *tl*, even if these latter be wholly *in thesi*. Such a rhyme may be distinguished as a spurious double. It is important

[47] It follows that a hexameter which relied wholly on (say) *tuis votis* would be technically unassailable; but it is not likely that any poet would take such extreme advantage of the rule. "Summum jus, summa injuria."

[48] Hor. C. III. vi. 8. [49] *Ib.* IV. xv. 26. [50] Cat. lxiv. 23.
[51] Virg. A. vi. 156. [52] *Ib.* 425. [53] Virg. G. ii. 7.
[54] Hor. C. II. xiv. 12. [55] *Ib.* I. Sat. vi. 125. [56] Cat. xlvi. 11.
[57] Lucan, vi. 379.

to remember that this right to skip cannot be exercised if either of the letters is *in thesi*; nor indeed is it often exercised *in arsi*, except when the intervening consonant is a liquid. The first example *infra* will illustrate the more irregular usage.

s | cúr neque mílitáris : [58] $\underset{c}{(s-r\ rs)}$

non índecóro púlvere sórdidós : [59] $\underset{r}{(s-d\ ds)}$

s | Caésar ab Ítaliá volántem : [60] $\underset{n}{(tl\ l-t)}$

dum licet Assyria*que* nardo : [61] $\underset{r}{(dn\ n-d)}$

s | óccurrát tacitó né levis úmbra sibí : [62] $\underset{m}{(s-b\ sb)}$

séd morere ínteritú gaúdeatílla tuó : [63] $\underset{n}{(r-t\ rt)}$

nón erat ín curás úna puella satís | c : [64] $\underset{n\quad s}{(t-c\ t-c)}$

hórum déliciás supérbiámque : [65] $\underset{n}{(cj\ j-c)}$

ínnuba pérmaneó sed jám felícior aétas : [66] $\underset{r}{(p-m\ mf,\ sd\ ts,\ PF)}$

Cármine sánatí fémina vírque meó : [67] $\underset{r}{(rc-mn\ mn\ rcm)}$.

§ 110. Reliance on a spurious rhyme, when one of the pairing letters is a vowel, is rare :

príncipum amicitiás et árma : [68] $\underset{n}{(i-c\ ic)}$

ímmemorés sociís vastó Cyclópis in ántro : [69] $\underset{l}{(oc\ c-o)}$

nón habet ófficií lúcifer ómnis idém : [70] $\underset{m}{(on\ o-n,\ fc\ cf)}$

séd tua péccató lénior íra meó'st : [71] $\underset{s}{(st\ st\ to\ o-t)}$.

[58] Hor. C. I. viii. 5.

[59] *Ib.* II. i. 22. If *sōrd-* be admitted, this example would not be decisive.

[60] *Ib.* I. xxxvii. 16. The first foot has a broken uniped, *s–s*, and is also covered by the interlineal *rs* in *veros*).

[61] *Ib.* II. xi. 16. [62] Ov. F. v. 434. [63] Prop. II. viii. 18.

[64] Ov. Am. II. x. 12. [65] Mart. XII. lxxv. 6. [66] Ov. Met. xiv. 142.

[67] Ov. R.A. 814. The spelling *foemina* would render this example indecisive.

[68] Hor. C. II. i. 4. [69] Virg. A. iii. 617.

[70] Ov. F. i. 46. *Officium* would simplify, but has no MS. authority.

[71] Ov. Tr. V. ii. 60.

§ 111. By combining two double rhymes, we get a triple rhyme (*str str*) which will provide compensation for two blanks, as indeed has been seen in some of the examples *supra*. Three sets of the same double (*tr tr tr*) will also provide for two blanks, while four sets would provide for three; and so on.

ésset caéca decéntiór Philaénis : [72] (*tc cd c–t*).

Obs. 1.—Though *str* is equivalent to *st tr*, it does not appear that *ttt* is equivalent to *tt tt*, or that *trt* is equivalent to *tr rt*. In the absence of evidence to the contrary, it must be held that these combinations have no more value for rhyming purposes than *tt* or *tr*, unless indeed they are balanced by like combinations, when they would of course rank with other triplets. It cannot be doubted that *trt rtr* are also rhyming triplets.

Obs. 2.—A group like *str* is often balanced by a combination in which some of the letters are immediately repeated once or more, e.g. *sstr*, *stttr*, etc. Such repetitions, it need hardly be said, do not detract from the value of the combination as a rhyming group, but rather add to it. In the analyses it will be convenient to indicate repetitions by figures, when the intervening vowels are not utilised, or where there is no occasion for showing the repeated letters as doubles, etc., *e.g.*

Tíbure mé missá jússit adésse morá : [73] *rm²s²t tsmr*.

The Fifth Indulgence: the Privileged Line (*Lyrics*).

§ 112. As the first line in a poem is excluded on one side from the benefit of interlineal λ and interlineal rhyme, it is at a disadvantage, compared with its fellows; and the same consideration applies to the last line. Some indulgence was therefore reasonable in Lyrics, where the lines are often short; and it took the form of allowing one blank foot in a first or last line without compensation, when there were less than six ictuses. The cases, however, in which the indulgence is claimed are not numerous. One has already been quoted *supra* (§ 96).

§ 113. The following will illustrate, being perhaps a full list:

Ámeána puélla défutúta : [74] a a – d t

sí non ómnia dísplicére véllem : [75] sn n s – –
no no

[72] Mart. XII. xxii. 3. [73] Prop. III. xvi. 2.

[74] Cat. xli. 1. The opening word is suspect, and has been variously amended. Perhaps Catullus wrote *a me vana*. This would eliminate the blank.

[75] *Ib.* liv. 4. Only as a first line will this respond to rule (in the absence of rich interlineal rhymes supplied by a foregoing missing line). In Guarino's text it begins an epigram.

ótiúm Catúlle tibí moléstumst : [76] t – t – t
tl l – t

mítte supérvacuós honóres : [77] – r o or

vítas hínnuleó mé similís Chloé : [78] – s – e s e
l . . m ml

úrbanús tibi, Caécilí, vidéris : [79] r t e – der

Íssa est pássere néquiór Catúlli : [80] s s c c –

níl secúrius ést maló poéta : [81] l – t l t

íllusít mihi paúper ínquilínus : [82] l – pp n ln.

Obs.—In Hor. C. I. xxviii. 36 the blank (*pul-*) is covered by parallelism (*t . . . l . . . c*); and *mic* in III. xxiii. 20 by the spurious rhyme *jt j–t*.

General.

§ 114. When the last vowel in a line is *in thesi* and is followed by two consonants in the same word (e.g. *Póllux*, *íbant*, *gráta est*), the falling inflection obscures the earlier consonant, and so disqualifies both for rhyming in their own line, except when a uniped results (e.g. *necésse est*).[83] Such at least would appear to be the case, so far as the evidence goes, which is of course negative. There is a somewhat analogous feature in Welsh. See § 181.

Obs.—At other points in the line, consonants which follow a thetic vowel are all effective, whether they admit of being liaisoned to a following vowel or not. Cf. *neú multi Damalis meri* (Hor. C. I. xxxvi. 13); Prop. II. xxvi. 42, IV. ii. 61; Lucr. IV. 245, etc.

§ 115. No rule can be laid down as to the order of the rhymes. Nor is it necessary that there should be rhymes at any fixed points. The poet had an absolutely free hand. It is noticeable, however,

[76] Cat. li. 13. If this is not a first line, the missing preceding line must have ended in *s* or *n*, or else rhymed interlineally with one of the blanks. The terminal *-st* is not available for a rhyme in its own line (§ 114).

[77] Hor. C. II. xx. 24.

[78] *Ib.* I. xxiii. 1. The spelling *hīnuleo* would eliminate one of the blanks, and so regularise the line. [79] Mart. I. xli. 1.

[80] *Ib.* cix. 1. *Nequior* seems inconsistent with *v.* 15, and *dulcior* may be the true reading. This would render the line independent of "privilege."

[81] *Ib.* XII. lxiii. 13. This line would rhyme fully, if the poet meant *ēst* (a sly hit at the parasite).

[82] Priap. lxxi. 1. *Inlusit* (so pronounced) would provide compensation for the blank.

[83] If liaisoned to a following vowel, they may sometimes both rhyme in the next line, *e.g.*

laétus ín praeséns animús quod últra est | óderit.—Hor. C. II. xvi. 25.

that the third ictic syllable in the line has a tendency to unite the rhymes of the first two, *e.g.*

ét memór nostrí Galatéa vívas :[84] t r tr . . .

and that widely separated rhymes are, as a rule, avoided. In the hexameter the commonest rhyme is probably between the fifth foot and the sixth, and a favourite ordering of the line is then *a b a b c c.* The most uncommon is naturally between the first and last, regard being had to those cases only where the rhyme is not repeated within the verse, *e.g.*

tu quoque mollis amor pennas suppone cadenti (*t*).[85]

§ 116. Symmetry is chiefly observable in the pentameter, where the two halves have a tendency to rhyme with each other at the close, the rhyme being frequently a double one (e.g. *os os*). Indeed, half-lines often rhyme with each other, foot for foot, more or less regularly, and there are many cases where one of the halves (more particularly the first) shows no other rhymes—where, that is to say, it does not rhyme at all without its fellow.

§ 117. When two ictic syllables meet (*e.g.* in the body of a pentameter or asclepiad, or at the end of one line and beginning of the next), the same letter cannot provide an ictic rhyme for both (*cf.* § 29, *obs.* 2). It is noticeable too that when such syllables meet in the middle of a pentameter where they are always in different words, separated—on Quintilian's evidence—by a pause in the pronunciation (*cf.* § 42), the line usually rhymes without liaison or ligation at that point. The following are among the exceptions :

sí contrá morés úna puélla facít :[86] s tr r s – t (PF)
víx aperít clausós úna puélla Larés :[87] v r s s v r
óbfuit aúctorí néc fera língua suó :[88] F c n c n – n^c ng
Itala nam tellus Graecia major erat :[89] t t g c – t tl tl
úni | ne meus ex illo corpore sanguis eat :[90] *n* c c r–r g – cs gs

§ 118. It is clear that a hexameter which links foot to foot

[84] Hor. C. III. xxvii. 14. [85] Ov. Her. xv. 179. [86] Prop. II. xxxii. 44.
[87] *Ib.* IV. iii. 54. [88] Ov. Ex P. IV. xiv. 40. [89] Ov. F. IV. 64.
[90] Ov. Her. xiii. 80.

by different rhymes throughout the line requires five unlike recurrents, *e.g.*

l lm mn np pq q,

and that a hexameter which relies wholly on unlike unipeds requires six, *e.g.*

l.l m.m n.n p.p q.q r.r.

Even this is not the limit (mathematically speaking). But such variety in the formation of necessary rhymes is altogether foreign to Latin song. The essential elements in either hexameter or pentameter do not usually exceed two or three,[91] and there are many cases where the strict requirements are met by a single letter, *e.g.*

conciliumque vocat vitasque et crimina discit (*c*) [92]
aégrum mé male saépe té vidébo (*e*) [93]
m | annosam pinum magno molimine temptat (*m*) [94]
transierant binae forsan trinaeve Kalendae (*n*) [95]
abstrahor a patriis pedibus raptamque capillis (*p*) [96]
vir precor uxori frater succurre sorori (*r*) [97]
si quaeris cui sint similes cognosceris illis (*s*) [98]
interea toto clamanti litore Theseu (*t*).[99]

§ 119. The interlineal requirements of the Glyconic κατὰ στίχον, referred to in § 45, will be illustrated in § 164. A distinctive feature in Ovid is reserved for § 166.

§ 120. The alliteration exemplified in this chapter is the least that could satisfy a Roman ear in and about Augustan times. As already intimated (§ 5), the lines which establish this least are comparatively few in number, being in truth but a small fraction per cent. of the whole.[100] In the great majority of cases the essentials are overlaid, and often heavily overlaid, with rhyming material which can only be described by an analyst as meretricious. The nature and extent of this it will be our next business to investigate.

[91] Four are not uncommon, but five are rare (*cf.* Ov. Her. i. 88).
[92] Virg. A. vi. 433. [93] Mart. VIII. xxv. 2. [94] Ov. Met. xii. 356.
[95] Mart. X. lxxv. 7. [96] Ov. Her. xiv. 83. [97] *Ib.* viii. 29.
[98] *Ib.* vi. 123. [99] *Ib.* x. 21.
[100] See Index to Illustrations, where crucial lines are distinguished by an obelus.

CHAPTER X

METHODS OF EMBELLISHMENT

§ 121. It has been shown in the foregoing chapter that when an ictic syllable does not rhyme, compensation is provided in the form of a double or initial rhyme. The reason why such a rhyme was admitted as an equivalent is that the concurrence was so delightful to the sense that it beguiled the hearer into forgetting that a musical note was missing. Now these concurrences have their charm even when a note is not missing ; and it could not fail to come about that there would be a tendency to introduce them when, as elements of compensation, they were superfluous. And the same consideration applies to every variety of rhyme that has been represented as alternative to an ictic rhyme. The liberty to choose between one mode and another naturally suggested the inclusion of both, where the conditions were favourable; and rarely did a poet neglect his opportunities, as any investigator will quickly realise. Even a glyconic, with only four ictuses, is not easy to find in a form which merely satisfies the rules ; and, as the line lengthens, the search for a minimum becomes more and more difficult. Ovid, indeed, is said to have deliberately perpetrated a weak verse on occasion by way of enhancing the beauty of its surroundings, and the statement is itself an indication—*exceptio probat regulam*—that the feature was phenomenal. Like instrumentalists who set off a simple melody with endless turns and variations, the writers of that age strained after sensuous effects ; and, to embellish their verses, they voluptuously threw in all the meretricious ornament they could command, interweaving sequence with sequence, overlaying ictic rhymes with uniped, oblique, and initial rhymes, multiplying double rhymes,

extending the double rhymes into triple, quadruple, quintuple, sextuple, or even longer rhymes, and tincturing the whole with such music as could be echoed from a neighbouring line. Not often, indeed, could they compass all these things at the same time, but, generally speaking, that is what they worked for. The love of alliterative jingle grows with every successful effort, and, like the craze for punning, with which it has some affinity, it tends to become a passion.

The methods by which embellishment was effected must now be illustrated in detail, though only on a modest scale. The fuller treatment which some of them demand is reserved for our next chapter.

1. *By Extension or Composition of Sequences.*

§ 122. The difference between a sequence and a line of sequence has been explained in § 9. The method of embellishment with which we are here concerned consists (1) in introducing a letter which will extend one of the existing sequences; or (2) in compounding a line of sequence with one or more additional sequences; or (3) in both.

(1) cóllocáte puéllulám : [1] c c l l
l

(2) onústa bácis ámbulét : [2] t b b t
s s

caémentís licet óccupés : [3] c s c s
e t t e

(3) áridiór porró si núbes áccipit ígnem : [4] r p r b c g
r s s

május Échioniaéve Thébae : [5] j j e e.
h j h

Obs.—Though an additional sequence gives fullness and body to a verse by introducing an additional strand into its texture, and (if cacophonies be avoided) may add substantially to its merits, it is an ornament of an inferior order, without power to compensate for the absence of an ictic rhyme, unless its introduction results in a double (*tr tr*). It will be seen that in the third of the above examples there are two independent lines of sequence; and there are many cases in which there are even three or more (see § 135).

[1] Cat. lxi. 184 (188). [2] Hor. Epod. viii. 14. [3] *Ib.* C. III. xxiv. 3.
[4] Lucr. vi. 150. [5] Hor. C. IV. iii. 64.

2. *By Addition of Uniped Rhymes.*

§ 123. In the following there are three unipeds:

átque utinám possís et détur amícius árvum : [6] t m s t m s.
t–t s.s d.t

3. *By Addition of Oblique Rhymes.*

§ 124. ín magní simul ámbulátióne : [7] n n lM l n
út fugerem éxemplís vitiórum quaéque notándo : [8] t rcs Ps r cV tN.

4. *By Addition of Interlineal Rhymes.*

§ 125. In the case of the *First* interlineal, the instances are innumerable. The ode from Horace quoted below (§ 135) has no less than eleven examples in twenty lines.

§ 126. In the case of the *Second*, embellishment may be effected either (1) by lengthening a pair of indispensable rhyming groups beyond the requirements, *e.g.*

quíd legés sine móribús } *rb . . . pr* would
vánae próficiúnt (*pro*) [9] } have sufficed

-rís perículúm } *ri . . . ir* would
subíre Maécenás tuó | c (*sbir*) [10] } have sufficed

májor Caélius ét minór fatígant } *rft . . . rpt* would
né multós repetíta (*rpti*) [11] } have sufficed;

or (2) by introducing wholly gratuitous groups, *e.g.*

flóres | nécte meó Lamiaé corónam [12] (*ol*)
quám sibi sórtem | seú ratió [13] (*srt*)
ílla meó quis | quís nisi Cállimachús [14] (*lmcs*)
-sérpina cánum } *cn . . . nc* would
pérsonám capití détrahetílla tuó (*prs nc*) [15] } have sufficed.

§ 127. It is to be observed that a line which is weak in itself is often strong in interlineals, *e.g.*

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[6] Ov. Ex P. IV. xv. 21. [7] Cat. lv. 6. [8] Hor. I. Sat. iv. 106.
[9] Hor. C. III. xxiv. 35–6. [10] *Ib.* Epod. i. 3–4. [11] Mart. XII. xviii. 6.
[12] Hor. C. I. xxvi. 8. [13] *Ib.* I. Sat. i. 1–2. [14] *Ib.* II. Epp. ii. 99–100.
[15] Mart. III. xliii. 3–4.

medicámina nútrix
áttulít aúdací súpposuítque manú (*tcmnu*) [16]

s | ét vera íncessú patuít dea. ílle ubi mátrem
ágnovít talí fugiéntem est vóce secútus.[17]

Obs.—The first is a minimum line, but the second rhymes finely. The interlineal is *vttlilb* (§ 138*b*).

Rurís colónus té dominam aéquorís } *sclnst nc*
Quicúnque Bíthyná lacéssit } *nc^bt nlcst*
Cárpathiúm pelagús carína [18] } *c–pt lgs*

intábuíssent púpulaé } *ntbvis^ntp²le*
non défuísse másculaé libídinís [19] } *ntfvis elbdns.*

§ 128. In the case of the Third or Parallel rhyme, the following will illustrate. In Horace it is not uncommon :

voltís sevérae mé quoque súmeré
partém Falérni ? dícat Opúntiaé [20] } *t r c u e* (§ 61)

nardó perúnctum quále nón perféctiús
meaé labórarínt manús [21] } *l o t s.*

5. *By Addition of Initial Rhymes.*

§ 129. cúlpam poéna premít comés [22] (CC, PP)
ét sola ín siccá secúm spatiátur aréna [23] (SSSS)
quó possít poenás péndere pígnus habét [24] (PPPP).

6. *By Addition of Double Rhymes.*

§ 130. This method of embellishment is, in one of its forms, only a special case of composition (§ 122), the special feature being that here sequence (*ń . . . ń*) is compounded with sequence (*t́ . . . t́*) and not merely with a line of sequence, regardless of affinities. Such composition necessarily results in the formation of ictic doubles (*ńt́ . . . ńt́*), *e.g.*

quántum párva suó Mántua Vírgilió : [25] t r o t r o.
nt nt

[16] Ov. Her. xi. 40.
[17] Virg. A. i. 405–6.
[18] Hor. C. I. xxxv. 6–8.
[19] Hor. Epod. v. 40–1.
[20] *Ib.* C. I. xxvii. 9–10.
[21] *Ib.* Epod. v. 59–60.
[22] *Ib.* C. IV. v. 24.
[23] Virg. G. i. 389.
[24] Ov. F. vi. 512.
[25] Mart. XIV. cxcv. 2.

§ 131. Distinguishable from these ictic doubles are those which arise from the pairing of letters which are not all *in arsi*, and may be all *in thesi*. They are commoner than the others, and will be found in one form or other in almost any elegiac couplet. The following line, remarkable for its "imitative rhythm," has two ictic and four mixed doublets :

m | ét quatitúr trepidó líttera nóstra metú : [26] t t d t t t
mt t²r tr tr tr mt.

§ 132. The first form was naturally the most effective,[27] and there are many lines which show such rhymes in every foot, most of them having other ornament as well. Even triple rhymes of this character are occasionally found.

pártibus Óceanóque rúbro : [28] pr oc oc rb
sústulerát nullás út solet hérba comás : [29] st rt as ts tr as
quae sága quís te sólvere Théssalís : [30] sg cst sl ts ls
séntiánt motús oriéntis Aústri : [31] nt jnt ts jnt st
prósequitúr pavitáns et fícto péctore fátur : [32] pr rp ta fct pct at.

Obs.—The third illustration, though perhaps not the best, is in many respects remarkable. Besides the features noted in the analysis, it has a uniped and an interlineal, six rhyming initials (one in each word), two triples (*cvs, tsl*), and three doubles (*cv es vs*).

7. *By Interlineal Liaison and Ligation.*

§ 133. Embellishment by this method is effected by ending and beginning consecutive lines in a way that will admit of a letter or two being annexed by one or other of them. Such annexation may enrich a line under any of the above heads, except the fifth (the initial rhyme), and particularly under the last (the double rhyme). For instance, in

bími cúm paterá merí | m [33]

ligation adds two double rhymes (*im rm*) ; and in

s | vír tuós Tyrio ín toró | t [34]

liaison and ligation combined add three (*sv st ot*).

[26] Ov. Tr. III. i. 54. [27] *Cf.* Tennyson's "O *well* for him whose *will* is strong."
[28] Hor. C. I. xxxv. 32. [29] Ov. F. iii. 854. [30] Hor. C. I. xxvii. 21.
[31] *Ib.* III. xxvii. 22. [32] Virg. A. ii. 107. [33] Hor. C. I. xix. 15.
[34] Cat. lxi. 168 (172).

An Exercise in Analysis.

§ 134. An illustration is now desirable in a form which will bring together more or less compactly the phenomena under consideration, emphasise the distinction between the essential and the meretricious, and call renewed attention to the comparative values of not only embellishment and embellishment, but also of indulgence and indulgence. For while there is a difference of degree between a uniped, an oblique, an initial, and a double rhyme, and between the varieties within each class, there is also a difference between an internal rhyme and an interlineal rhyme, between a line which dispenses with liaison and ligation and one which is dependent on them, between a line which echoes an earlier line and one which anticipates a later rhyme, and between a line which echoes or anticipates a doublet and one that, with a proportionally lengthened interval, echoes or anticipates a triplet. What the quality of the difference is may indeed often be a matter of opinion.

The form of illustration referred to will best consist of a number of short lines arranged in order of alliterative merit on an ascending scale. The Glyconics of Hor. C. I. xiii. will probably answer the purpose as well as any ; and as this is the only example of the kind included in the book, the author has endeavoured to determine the relations of every effective letter with all the care which he does not doubt that the poet himself gave to the subject in putting his lines together ; and he has thought it just to exhibit them one and all. For if a rhyme, however poor, is recognised anywhere as a makeshift for a better, it must appeal to a sensitive ear wherever it occurs, and therefore cannot be ignored in an analysis which aims at completeness, however strong the other rhymes may be.

In each verse the interlineal rhymes of the second and third order are exhibited collectively in italics at or towards the foot of the analysis, where a perpendicular mark of division, or (in the case of a parallel rhyme) an arrow, distinguishes the rhymes that relate to the earlier and later lines respectively, an arrow to the left indicating an earlier line.

With the exception of *v.* 3, all the verses have at least two independent lines of sequence, thus satisfying the minimum requirements at least twice over. The index affixed to the number of the

verse shows in each case how many independent lines there are. It has not always been convenient to distinguish them clearly in the analyses.[35]

§ 135. Hor. Carm. I. xiii.

1. Quum tu Lydia Telephi
   Cervicem roseam, cerea Telephi
3. Laudas brachia, vae meum
   Fervens difficili bile tumet jecur.
5. Tum nec mens mihi nec color
   Certa sede manent, humor et in genas
7. Furtim labitur arguens
   Quam lentis penitus macerer ignibus.
9. Uror, seu tibi candidos
   Turparunt humeros immodicae mero
11. Rixae, sive puer furens
    Impressit memorem dente labris notam.
13. Non, si me satis audias,
    Speres perpetuum dulcia barbare
15. Laedentem oscula, quae Venus
    Quinta parte sui nectaris imbuit.
17. Felices ter et amplius,
    Quos irrupta tenet copula, nec malis
19. Divulsus querimoniis[36]
    Suprema citius solvet amor die.

Grade 1.

Minimum, without embellishments

(None.)

Grade 2.

Minimum, with embellishments which provide alternative rhymes where they stand, but cannot compensate for a blank elsewhere.

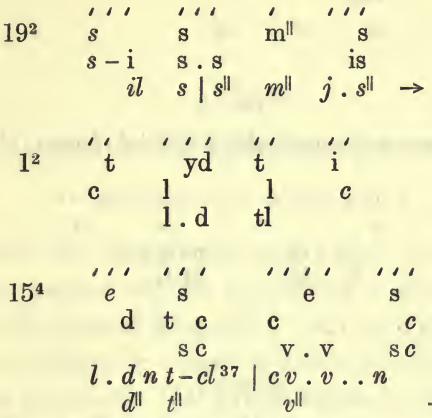
	′ ′	′	′ ′	′	′ ′
3[1]	a		a	m	m
	l – *d* | b				*f*

[35] In reckoning up a line of sequence, the reader must be careful not to count the same letter twice in the same capacity.

[36] There is a variant *divulsos* which would eliminate the blank.

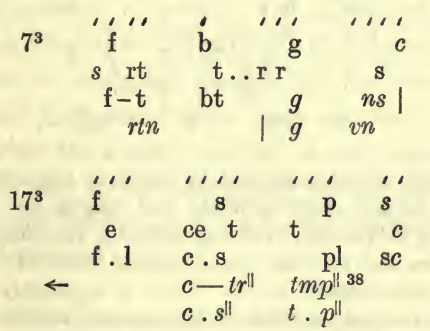
Grade 3.

With one meretricious double or initial rhyme, plus *embellishments of the Grade 2 class.*



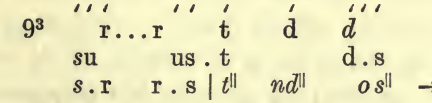
Grade 4.

With two meretricious double or initial rhymes, plus, etc.



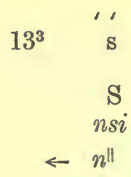
Grade 5.

With three meretricious double or initial rhymes, plus, etc.



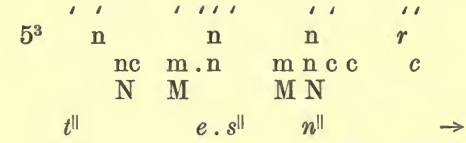
[37] The explanation of this figuring is that *-tuum dulcia* in *v.* 14 yields the groups *tndl ndcl* (§ 108 *obs.* 2), which are both present in *ldnt* of *v.* 15.
nt–cl

[38] For this rhyme *cf.* § 97 *obs.*



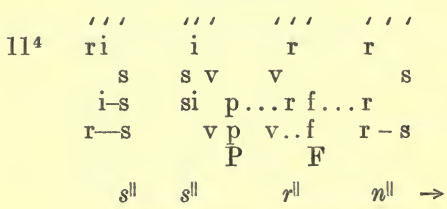
Grade 6.

With four meretricious double or initial rhymes, plus, etc.



Grade 7.

With five meretricious double or initial rhymes, plus, etc.



Obs.—It would almost seem that by assigning appropriate numerical values to the various embellishments, and making due deductions for recurring words, ill-managed recurring syllables, cacophonous groupings, spurious doubles, and the like, the alliterative merit of a line might be expressed in mathematical terms. There is apparently not much to choose between some of the lines which are graded together *supra*, and in balancing their competing claims the author's judgment may have been easily at fault.

CHAPTER XI

ALLITERATIVE RICHNESS

§ 136. Doubles and interlineals could not be adequately treated in the foregoing chapter without overloading it with material which would obscure the general perspective. It is now proposed to illustrate with some fullness the extent to which the poets availed themselves of these devices for the embellishment of their productions. The examples adduced are only a few out of a large number which arrested the author's attention while he was working through the texts in search of lines of quite another sort—of such, that is to say, as had the appearance of poverty and might not conform to his rules ; and it is altogether unlikely that they include the very best. They are, however, elaborate enough for the immediate purpose, and incidentally may throw some light on those passages in the poets which attest the anxiety and toil of composition, and perhaps help to explain why in the (unrevised) *Aeneid* there are so many lines which Virgil could not immediately complete to the satisfaction of his fastidious ear.[1]

I. Profusion in Doubles.

§ 137. Now that the object is to emphasise richness and symmetry, it will not be necessary to show the scaffolding of a verse in a separate form, nor will it be practicable to exhibit every rhyme, even when it is an ictic or initial rhyme. Unfortunately, justice cannot be done to the alliteration at all points at the same time. We are here concerned with rhyming groups alone.

[1] It is of course possible that the half-lines are due to the editing of Varius and Tucca, who would not concern themselves about the integrity of a particular verse if they decided on excising an entire passage.

§ 138. For the classification of lines of sequence which consist of rhyming groups we need a couple of new terms.

(*a*) In the case of a series like *tr str st*, the rhymes may be figured as just shown, or by *tr st* [*t*]*r st*, or again by *tr tr* / *st st*. One mode may be convenient at one time, and another at another. But it is the third which reflects the facts most accurately, and when *str* is used —not to balance another *str*, but—in the connection mentioned, it may be fittingly called an *imbricated* group. A convenient example of such imbrification is

dúrus Arícináˊ dé regióne patérˊ[2]
d r r c n d r g n t r

where the most luminous grouping is, dr dr tr. / rcn rgn

Differing somewhat from this, but involving the same principle, is the treatment of a case like

magís diléxit Ulíxe[3]

where the grouping is best shown under the form *gstlcs* / *cstlcs*. This is stronger than *gstl cstl cs*, as is fully recognised in Welsh poetry, which in fact does not admit the latter, destitute as it is of symmetry. Let it be understood that when a line requires such treatment for the definition of its groups, it belongs to the imbricated class.

(*b*) In the case of a series like

psonr psnr dos ds

the double *so os* cannot be shown in the same line of analysis as the other rhyming groups, and the whole is best figured as

ps . nr psnr d . s ds.
so os

A doublet thus imbedded may be described as a *buried* group, and lines which call for the disinterment of such a group will for present purposes be regarded as a class apart.

In cases where the environment is favourable, a doublet which

[2] Mart. X. lxviii. 4. [3] Ov. Ex P. IV. xiv. 35.

appears at first sight to require disinterment can, by an extension of the principle explained in § 108 *obs.* 2, be retained *in situ*. For instance, in

Díanaé celebrís dié | n [4]

dndjne dndjne will cover all the rhymes; and so treated, the line has no " buried " group. Another interesting example is provided by

moénia Rómanósque suó de nómine dícet [5]

where, by assembling the rhymes in *moenia* under the form *monm*, we bring out the correspondence between it and the other quartets in the line:

monm omno nomn.

For groups of four, consisting of the same elements, have the same alliterative value, if they severally begin and end with the same letter—as indeed larger groups also have, when the order of the letters is otherwise maintained. *Cf.*, for instance, § 153. 5 and § 157. 39. When these compendious methods are adopted in the analyses *infra*, the fact will be notified by an obelus.

Plainly, in the case of both imbricated and buried groups, the method of treatment, whatever it may be, is largely a matter for the eye; and any classification based on it is more or less an artificial one, which only convenience can justify.

§ 139. Lines of sequence which consist of rhyming groups naturally fall into two classes, symmetrical and unsymmetrical, the latter of which will necessarily include *inter alia* all varieties which have buried groups. Mere inversion of order in the elements of a group (*abc cba*) is not regarded as a ground of distinction.

So much being premised, our classification will be as follows. For simplicity, the number of the basal rhyming groups is taken as four; and the " buried " varieties are for the moment left un-illustrated.

A. *Symmetrical.*

i. Without imbricated groups:
abc rst abc rst.

ii. With imbricated groups:
abc abc
cde cde.

[4] Hor. C. II. xii. 20.

[5] Virg. A. i. 277.

B. *Unsymmetrical.*

i. Without imbricated or buried groups—

1. In irregular order:

abc rst rst abc.

2. In any order, when there are unbalanced additions:

(*a*) Integral:

abc rst abc rst abc.

(*b*) Fractional:

abc rst abc rst ab.

(*c*) Both:

abc rst abc rst abc rs.

ii. With imbricated or buried groups—

1. In irregular order:

abc abc.
cde cde

2. In any order, when there are unbalanced additions:

(*a*) Integral:

abc abc abc.
cde cde

(*b*) Fractional:

abc abc ab.
cde cde

(*c*) Both:

abc abc abc
cde cde de.

A. *Symmetrical.*

i. Without imbricated groups.

§ 140. dívellétur adúlteró : [6] dltr dltr
† dúcere núda chorós : [7] udcr udcr
múlta Dírcaeúm levat aúra cýcnum : [8] lt²rcn ltrcn
Suffénus íste Váre quém probé ností : [9] fens²t benst
quód jussí timuére fretúm temerária prímo : [10] tmrfr tmr²pr
Rheníque nódos aúreámque nítellám : [11] rncvnd rncvnt
ét pudor óbscenúm díffiteátur opús : [12] tpdrps dft²rps
† lítore Thréició classém religárat Atrídes : [13] itrtrc²l lgrt²rdi
prospéctat Sículum et déspicít Tuscúm maré : [14] spcttsc spcttsc
nidó labórum própulit ínsciúm : [15] nidlbor ropltin
† návibus á portú léne fuísse fretúm | f : [16] nbvbsprtu nfvfsfrtu
† cértabánt Troés contrá deféndere sáxis : [17] rtatbnt²rsc rtadfndrsc.

[6] Hor. C. I. xxxvi. 19. [7] *Ib.* IV. vii. 6. [8] *Ib.* IV. ii. 25.
[9] Cat. xxii. 1. [10] Lucan, v. 501. [11] Mart. V. xxxvii. 8.
[12] Ov. Am. III. xiv. 28. [13] Ov. Met. xiii. 439. [14] Phaedr. II. v. 10.
[15] Hor. C. IV. iv. 6. Note the interlineal *in–cj.* [16] Ov. Her. xvi. (xvii.) 236.
[17] Virg. A. ix. 533.

§ 141. áltior Ítaliaé ruínis : [18] lt jri tl jri
régnavít populórum éx humilí poténs : [19] rg ntp²l rc lptn
cum laúde víctorém gerétque : [20] cn vctr ng rtcv
† quí fuerát cultór fáctus amátor erát : [21] cfrtc trfct tr rt
édidit á dextró tália dícta toró : [22] t³a dc–tro ta dct²ro
ópportúna fuít si fórte et idónea flámmis : [23] prtnf si frt³nf is
† lúmina quí trepidós á dape vértat equós : [24] vctvtrpd os dprtvtcv os.

§ 142. sectús flagéllis híc triúmvirálibús : [25] sct sfl sct lbs
ómnisque húmanís lustráta cruóribus árbos : [26] mns mns r²bs rbs
† ét acrís solet íncitáre mórsus : [27] atc rss cta rss
paúca tamén fictó vérba dolóre patí : [28] pct fct orbd orpt
languére coépit ánnis íngravántibús : [29] ngrv ptn ngrv ntb
dédecus ílle domús sciet últimus íntereá tu : [30] d²cs ltms sct ltms
† ét similés ira átque famés mollíssima córda : [31] smls rtc smls rdc
móx ait éxperiár deus híc discrímine apérto : [32]
mcstcs pr²d scdsc–m prt.

§ 143. † spérne dílectám Cypron ét vocántis : [33] prnd ctnc prnt cntc
aút herbaé campo ápparént aut árbore fróndes : [34] atrb p²rnt atrb frnd
† ánguiferúmque capút durá ne laédat haréna : [35]
ngvcf ncvcp t²rne d²rne.

§ 144. vidére Rhaéti bélla sub Álpibús : [36] ider reti bl sp lp bs
únde nisi índició magní scirémus Homéri : [37] nd ns nd ns irem meri
límitibús comités et abést custódia régi : [38] bsc bsc
mt mt st st²
sústinet íncursús instántiaque óra retárdat : [39]
su stnt–cr su stntcr rt rd²
† tánto vírginibús praestántior ómnibus Hérse : [40]
tntro nbs rse tntro nbs rse
† quí tribus ánte quatér ménsibus órtus erát : [41]
tcvtr bsn tcvtr nsb srt srt.

[18] Hor. C. III. v. 40.
[19] *Ib.* xxx. 12.
[20] *Ib.* IV. iv. 67.
[21] Ov. A.A. i. 722.
[22] Ov. F. iv. 664.
[23] Lucr. vi. 318.
[24] Ov. Her. xv. (xvi.) 206.
[25] Hor. Epod. iv. 11.
[26] Lucan, iii. 405.
[27] Cat. ii. 4.
[28] Ov. Tr. I. viii. 20.
[29] Phaedr. V. x. 3.
[30] Juv. x. 342.
[31] *Ib.* xv. 131.
[32] Ov. Met. i. 222.
[33] Hor. C. I. xxx. 2.
[34] Virg. G. iii. 353.
[35] Ov. Met. iv. 741.
[36] Hor. C. IV. iv. 17.
[37] Ov. Tr. II. 379.
[38] Ov. Met. xiv. 371.
[39] Ov. Met. iii. 82.
[40] *Ib.* ii. 724.
[41] Ov. Tr. IV. ix. 10.

ii. With imbricated groups.

§ 145. *tú* curvá recinés lyrá : [42] cr rc
ar ra
sústinet órantí nec quí regit íma negáre : [43] ti nc²r ti ngr
nt nt
spléndentís Parió mármore púriús : [44] sp sp [p]rj prj
nd nt mr mr
† nécubi súppressús pereát gener. Ó bene rápta : [45]
nc prt gn prt
spr s²pr nrb nrp
prívatő liceát dílituísse locó : [46] ivtl ltvi
lc lc
† jússerat ét patriást ílla recépta domó : [47] jsrt² trsj
pt pt²
síve rudís placita és símplicitáte tuá : [48] dsplct ta t²a
ts²–plct
díxit et íncertaé tanta ést discórdia méntis : [49] crt² nts crd nts
cst² d²sc
† cónsimilí ratióne ex ómnibus ámnibus húmor : [50]
oncsm oncsm smnbsm
smnbsm
† *á*tque omnís pelagíque minás caelíque ferébat : [51]
cvmns cvmns
lgicv lcicv.

B. *Unsymmetrical.*

i. Without imbricated or buried groups.

1. Consisting of evenly balanced groups in irregular order.

§ 146. perníces úxor Ápulí : [52] pr cs cs rp
illi ínsultáre víctor póteris crédulús : [53] sltrc tr tr crdls
vénerúnt ad té Telamóne et Amýntore náti : [54] rnt⁴ mnt mnt rnt
méntula cónatúr Pipléum scándere móntem : [55] mnt cntr cndr mnt
víncendúm paritér Pharsália praéstitit órbem : [56] mprt prs prs t³rbm
† nón sum máteriá, fórtior ípsa meá : [57] sm²a trjrf trjrp sma.

[42] Hor. C. III. xxviii. 11.
[43] Ov. Met. x. 47.
[44] Hor. C. I. xix. 6.
[45] Lucan, ix. 1058.
[46] Ov. Tr. III. i. 80.
[47] Ov. R.A. 474.
[48] Ov. Am. II. iv. 18.
[49] Ov. Met. ix. 630.
[50] Lucr. vi. 506.
[51] Virg. A. vi. 113.
[52] Hor. Epod. ii. 42.
[53] Phaedr. App. xxvi. 9.
[54] Ov. Her. iii. 27.
[55] Cat. cv. 1.
[56] Lucan, iii. 297.
[57] Ov. Tr. III. i. 42.

§ 147. sértaque odórataé mýrtea férte comaé : [58] rtc rt em rt rtc me
rúmorésque senúm sevériórum : [59] rm ore vsn nsv ero rm
cóncipiúnt et ab hís oriúntur cúncta duóbus : [60] cnc jnt tbs jnt cnc t^2bs
ét viret ín teneró fértilis hérba soló : [61] tr tn tn rf rt ls rb sl
ípsa nitór galeaé claró radiántis ab aúro : [62] ps ntr gl cl aro rdn sb aro.

2. Consisting of evenly balanced groups *plus* an unbalanced repetition of one or more of them, either (*a*) in entirety, or (*b*) in part, or (*c*) partly in one and partly in the other.

Obs.—In rich lines the classification will often depend on the grouping which the analyst favours—particularly under Division ii.

(*a*) Integral additions.

§ 148. hínc soror ín partém miserá cum mátre dolóris : [63]
rtm^2 m^{2}tr
sr^2 sr rs
púrpureó veláre comás adopértus amíctu : [64] cmsd tsmc
pr pr pr
Ámphitryóniadaé ventísque favéntibus aéquor : [65] scv scv
vnd vnt vnt
nútritá faustís súb penetrálibús : [66] ntr it ti ntr
fs s^{2}b^2 bs
sí raperét Graiás bárbara túrba nurús : [67] prt br br trb
sr rs rs
in dándo sé tenációres índicánt : [68] se tnc es cnt
nd nd nd
trístia pérsequerér miserárum vóce sorórum : [69]
rs rscv sr vcsr
r^{2}m rm rm
sáxa quis hóc credát nisi sít pro téste vetústas : [70]
rt^2 s^{2}t rt st ts ts
sc sc sc^2
ánte tamén veniét nobís properántibus óbstet : [71]
pr pr
nt^2 n^{2}t bs nt bs bs
púppis et éxpositís ómnibus haústa perít : [72] p^{2}st pst bs^{2}t.

[58] Ov. A.A. ii. 734.
[59] Cat. v. 2.
[60] Ov. Met. i. 431.
[61] Ov. Am. II. xvi. 6.
[62] Ov. Met. xii. 105.
[63] Ov. Tr. III. ix. 51.
[64] Virg. A. iii. 405.
[65] Ov. Met. xv. 49.
[66] Hor. C. IV. iv. 26.
[67] Ov. Her. viii. 12.
[68] Phaedr. App. xxix. 9.
[69] Ov. Met. viii. 535.
[70] *Ib.* i. 400.
[71] Juv. iii. 243.
[72] Ov. F. iii. 600.

(*b*) Fractional additions.

§ 149. édita fórte tuó fuerít si fémina pártu : [73] t²frt tfrt prt
séd meminít nostrúm vírginis ésse torúm : [74] sd nstrm nstrm
pósce sed áppellát puer *ú*nicus út Polyphémi : [75] csdpl tp cstpl
túne ille Aéneás quam Dárdanió Anchísae : [76] tn escnd dn²cse
† potáre et nóstra cárne sátiarí. valé : [77] tra nstra nstra
prógeniém nidósque favént hinc árte recéntis : [78] rgn³ds tncr rcnts
lácte madéns illíc suberát Pan ílicis, úmbrae : [79] lc ilcsbr ilcs–br
sic erít quondám cithará tacéntem : [80] rtcndn ct rtcntn
aúctor víndictaé *jám* venit écce tuaé : [81] ct vndcte vntcte
néc tu jám poterás enéctum póndere térrae : [82] nctmptr nctmp–dr tr
† út matútinós spargéns super aéquora Phoébus : [83]
nssprge nssprce rp²s
† Caésar in hóc vestrá nón eguísset opé : [84] cs rnoncvcst rnongvgst.

§ 150. Cr*ē*ssa né careát púlchra diés notá : [85] esn esn
cr crt crd
dolitúrum amánti véntitáre adúlterúm | s : [86] nt nt
dltr tr dltr
† n*ō*sces écce furít té reperíre atr*ō*x : [87] frt²r pr²tr
ocs sc ocs
víctor ab Aúroraé populís et lítore rúbro : [88] li li
trbro rp² tr²bro
ástitit ín ripá liquidí nova vácca paréntis : [89] cv v²c
st³nrp dn prnts
íllic mé claudát Boreás ubi dúlce morárist : [90] ra ra
lc mcld²b bdlcm
ímbre per índignás úsque cadénte genás : [91] br pr
ndgnas c²d ntgnas
s | ét Diomédis equí spiránte náribus ígnem : [92]
cisprn nrbsig.
st eds ets

[73] Ov. Met. ix. 678. [74] Ov. Her. xx. (xxi.) 192. [75] Juv. ix. 64.
[76] Virg. A. i. 617. [77] Phaedr. App. xxxii. 10. [78] Virg. G. iv. 56.
[79] Tib. II. v. 27. [80] Hor. C. II. x. 18. [81] Ov. F. vi. 676.
[82] Ov. Met. iv. 243. [83] Lucan, iii. 521. [84] Ov. Tr. I. ii. 66.
[85] Hor. C. I. xxxvi. 10. [86] Phaedr. III. x. 16. [87] Hor. C. I. xv. 27.
[88] Virg. A. viii. 686. [89] Ov. Her. xiv. 89. [90] *Ib.* xvii. 209.
[91] Ov. Tr. I. iii. 18. [92] Lucr. v. 30.

(*c*) Integral and fractional additions.

§ 151. vísere et álloquiís párte leváre tuís :[93] rtl rtl rt
vis vis vis

nóta mihí freta súnt Afrúm fragrántia lítus :[94] mfr fr mfr
nt ts nt nt ts

† fórtis et ín se ipsó totús teres átque rotúndus :[95]
stn sto ots st nds
rt tr rt

cúm peterént nondúm famá prodénte ruínas :[96]
trnt nd rd ntrn.
mp mf mp

ii. With imbricated or buried groups.

(*For the sake of compactness, the imbricated doublets in a series like* st str tr *are often left unresolved.*)

1. Consisting of evenly balanced groups in irregular order.

§ 152. Phoénissa ét paritér pueró donísque movétur :[97]
onis prt prd onis
tr tr

íngens ád terrám duplicáto póplite Túrnus :[98] t²rn dpl tp²l t²rn
ns ns

† núnc osténdere Cániúm Teréntos :[99] nc ostn cn ntso
ndr ntr

mé dulcés dominaé músa Licýmniaé :[1] me [e]dm edm em
lc mne lc mne

Nýctaliúmque patrém noctúrnaque sácra paráre :[2]
nct ncv nct ncv cr cr.
trn trn

§ 153. cógnitio ést igitúr de mílite néc mihi deérit :[3]
c²nt trd . m tnc md . rt
de de

ímbribus út tabé nimbórum arbústa vacíllant :[4] mbrbst mbr²bst
tb b-t

vína colúmbinó limúm bene cólligit óvo :[5] nclmb-n lm²bncl
in in

[93] Ov. Tr. I. viii. 18. [94] Ov. Her. vii. 169. [95] Hor. II. Sat. vii. 86.
[96] Lucan, viii. 15. [97] Virg. A. i. 714. [98] Virg. A. xii. 927.
[99] Mart. I. lxx. 2. [1] Hor. C. II. xii. 13. [2] Ov. A.A. i. 567.
[3] Juv. xvi. 18. [4] Lucr. i. 806. [5] Hor. II. Sat. iv. 56 (*cf.* § 138*b*).

† Trós Anchísiadé facilís descénsus Avérni : [6] rs ncsde edscns²r
t–s s.d

† cúr non éxiliúm malásque in óras : [7] rnoncslm ml.scnonr
as as.

§ 154. † mé nec tám patiẽns Lacedaémon : [8] e–n ctm en cd.m
emn te demn

quális pópuleá maerẽns Philoméla sub úmbra : [9] lsp²l.me splme lsb
al la

† indúcta vérbis áquila mónitis páruít | s : [10] tvrbsi isprvt
nd nt.s ts

lústrabúnt convéxa pólus dum sídera páscat : [11] lstrba lst sdrpa
csp p.sc

† íntumuére torí totósque indúruit ártus : [12] nt vrtrt.t.s nd vrtrt.s
toto du tu

púrpureósque jacít florés ac tália fátur : [13] orsc.ct orscta at
pr p.r tfl lf.t

cúm Venus ét Junó sociósque Hymenaéus ad ígnes : [14]
cm.nst n.s c⁀m⁀n.sd n.s
mv osc osc vm nes nes

† quíd Sophoclés et Théspis et Aéschylus útile férrent : [15]
tsp cl.st tsp clst
cts sc–es st–[c] cesc

in térgo córnix ótiósa cónsidéns : [16] rg cr so os n⁀s ns
nt oc cs sco dn
c–n s.t c.n sd

ét sudibús crebrís et adústi róboris íctu : [17]
sc rbr.s du rbrs.c tu.
tsd bs b—st d.st s——t
ris ir si

2. Consisting of evenly balanced groups *plus* unbalanced additions (as under B. i. 2).

(*a*) Integral additions.

§ 155. aquila ést paráta rápere pórcellós tibí : [18] clstp clstb
pr pr pr

† solvát phasélon saépe Diéspitér : [19] tpse espd espt
sl s.l

[6] Virg. A. vi. 126. [7] Cat. xxxiii. 5. [8] Hor. C. I. vii. 10.
[9] Virg. G. IV. 511. [10] Phaedr. II. vi. 14. [11] Virg. A. i. 608.
[12] Lucan, iv. 631. [13] Virg. A. v. 79. [14] Ov. Met. ix. 796.
[15] Hor. II. Epp. i. 163. [16] Phaedr. App. xxvii. 1.
[17] Lucan, iii. 494. *ictu* may be wrongly quantified. [18] Phaedr. II. iv. 15.
[19] Hor. C. III. ii. 29.

quaérunt ín trivió vocátiónes : [20] vr rv jo jo
cv nt nt vc t – n

néc deus íntersít nisi dígnus víndice nódus : [21]
snt stn snd nds
ncds sdgn s–dcn

† jústitiám legésque et apértis ótia pórtis : [22] tprtis t. prtis
jts tj t.s tj t.s

cúm tot pródierínt pretió levióre colóres : [23]
nt²pr.d⁀j ntprtjo jo
ro ol or lor
rod jr t.o j.r

(*b*) Fractional additions.

§ 156. pérniciem ópprobriúmque pági : [24] prncp [p]r brncp
quí sedéns advérsus idéntidém te : [25] vsdn sd vsdn
dnt dnt

díves et ínportúnus ad úmbram lúcis ab órtu : [26] st–p sd–b
prtu br brtu

sóllicitént *αὐτος γαρ ἐφελκεται ἀνδρα κιναιδος* : [27] lctnt *λκτνδ νδ*
τς κρ ρκ δς

écce supér corpús commúnia dámna geméntes : [28]
cspr rpsc
cmnd mn gmnt

ágnoscám caelúmque treméns cum láncea tránsit : [29]
nscn lnctr nscn lnctr ns
gn nc

néc tua frángetúr noctúrna jánua ríxa : [30] nct rngtrn nr
rnctrn

quaéque diú latuít nunc sé qua tóllat in aúras : [31]
cv ecvdl . t²n ecvtltn
vt n vt tn

† nón negat hóc Histér cuiús tua déxtera quóndam : [32]
tcstrcv [c]st dcstrcv
ngt nct

quúm tibi ínvisús laceránda réddet } cnt c–ndr | c–n . tr.
córnua taúrus [33] } nv crn | crnv

[20] Cat. xlvii. 7. [21] Hor. A.P. 191. [22] *Ib.* I. Epp. ii. 199.
[23] Ov. A.A. iii. 171. [24] Hor. C. II. xiii. 4. [25] Cat. li. 3.
[26] Hor. II. Epp. ii. 185. [27] Juv. ix. 37. [28] Ov. F. ii. 835.
[29] Lucan, vii. 288. [30] Ov. A.A. iii. 71. [31] Ov. F. iii. 239.
[32] Ov. Ex P. IV. vii. 19. [33] Hor. C. III. xxvii. 71–2.

(*c*) Integral and fractional additions.

§ 157. † clára colóre suó brevibús distíncta sigíllis : [34]

clr clr vbs vbs gl
st st ts

nĕsciaque húmanís precibús mānsuēscere córda : [35]

esc² sp bs esc
n.s mans rc mans cr cr

t | age caéde térga caúda tua vérberá pateré | f : [36]

gcdtr gcdtr tr
*t*g t—g rb rp r*f*

córripiúnt rapidéque rotánti túrbine pórtant : [37]

rpntr [r[p rt nt²rbn prt
cr pd cr t–b p–t

térraque in úmbrantúr qui nímbi cúmque ferúntur : [38]

trcvnmb trcvnmb cv tr
c.n br c–n cn fr

s | quae frūstra rúre quaéras cóntra rūsticús | t : [39]

r.s r..s c–t r.s t⁀c
ecve rustrar ur ecve ra trarus⁀t s*t*
s.c r—t r...r s..c r.r——t cs

§ 158. In few cases is the grouping more conspicuous than when the line is crowded with proper names, which it is clear were often selected by the poet for the sake of alliterative effect. For instance, within the limits of about a dozen lines we have :

Jámque Leóntinós Amenánaque flúmina cúrsu : ncvl mn²cvl mnc
Líquerat Órtygién Megaréaque Pántagiénque : tgjen tgjen
vcrt rt rcv cv

t | Himeraque et Didymen Acragantaque Tauromenenque :

cvt mnenc cvt mnencv
tmrc . t t²m rg–t rm

† Jamque Peloriaden Lilybaeaque jamque Pachynum : [40]

jncvcpl l²bcv jncvcp cn².

Dionysius of Halicarnassus remarks on a like feature in Homer's catalogue of the ships.[41]

[34] Ov. Met. vi. 86. [35] Virg. G. iv. 470. [36] Cat. lxiii. 81.
[37] Lucr. i. 294. [38] *Ib.* v. 289.
[39] Phaedr. App. ix. 17. This line has doubles enough to compensate for twenty-four blanks, and must be one of the richest in the language.
[40] Ov. F. iv. 467–71–75–79. [41] De comp. Verb. xvi.

§ 159. Under the influence of Welsh alliterative verse, which in some of the metres favours long groups of rhyming letters, the author has included among his illustrations *supra* a considerable number of lines which reflect the same tendency. But it would be a mistake to suppose that such lines are common. More numerous by far—particularly in lyrics—are the lines which consist of short groups more or less symmetrically ordered. Yet symmetry too is the exception. The most prominent feature is really richness—the frequent recurrence, that is to say, of the same letters in rhyming combinations, without much regard to either symmetry or length of group. And of this every teacher who tells his pupils to put into their exercises all the alliteration they can is vaguely aware. It is a safe counsel, and those who remember it and have the music of the ancients in their ears can seldom go wrong. Such compilations as *Sabrinae Corolla* and *Arundines Cami* prove that our best modern scholars, without knowing exactly the why or the wherefore, have at least in most cases successfully caught the tune.

§ 160. It is noticeable that, however fond the Latin poets may be of repeating a group, they generally avoid doing so in a form which savours too much of sameness, except, indeed, when the groups are confined to two letters and are some distance apart, as, for instance, in semi-pentameter endings (§ 2). When Tennyson was asked to specify the line in Virgil which pleased him best, he quoted one which had the—to him—supreme merit of showing a different vowel at every ictus. But variety (*a*) in the ictic vowels, though a notable feature in many of the best verses, is only one of the methods by which the ancients sought to temper uniformity with diversity. Variety (*b*) in the linking of the consonants (bl, bel, bil, etc.) at any point in the line is another, and (*c*) in the incidence of the ictus, and (*d*) in the caesuraes ; [42] and often (*e*) the order of the rhyming letters was reversed. The instances given below will illustrate all these points, and they might be multiplied indefinitely.

[42] This much-abused prosodial expression (*caesura*), which under Ramsay's definition (p. 105) would apply to every syllable which ends a hypercatalectic line, properly means the " cutting " or dividing of a metrical foot into parts, such as occurs when these latter belong to different words.

querúntur ín silvís avés : [43] (run rin, vis ves)
agrúm volárent átque evéllerént satá : [44]
dígnatúr subolés ínter amábilís : [45] (natúr ínter, ubolés abilís)
léti córripuít gradúm : [46] (eticor itgr)
áles ín terrís imitáris álmae : [47] (āles s | ăl, terrís tárĭs)
cárdinés audís minus ét minús jam : [48]
(nés nus nús, dis s | et, minus minús)
nócturnó putére meó certáre diúrno : [49]
(tur ter tar ert re | d, urnó úrno)
quaé labórantís uteró puéllas : [50] (vē | l vĕl, bor ro | p, lab puell)
Tíburís ripás operósa párvus : [51]
(íb ip-, bur rip per par, ris ros rvus, s | op sa | p)
férre pirum ét prunís lapidósa rubéscere córna : [52]
(fer pir pr rb, t | p pid, run orn, cer cor).

Cicero's line

Ó fortúnatám natám me cónsule Rómam,

with its uncaesuraed, undiversified, unintercalated *natám natám*, is a stock instance of the manipulation which offends.[53]

II. Profusion in Interlineals.

§ 161. The examples under this head will all be drawn from Horace, whose free use of interlineals in the Hexameter would seem to show convincingly that while a writer of verse might, in dealing with certain subjects, safely neglect the claims of poetry, he did not think it wise to ignore those of alliterative ornament.

§ 162. acuísse férrum | quó gravés Persaé : [54] (cv vspr)
pharétra | fráternā : [55] († prtra)

[43] Hor. Epod. ii. 26. [44] Phaedr. App. xi. 5.
[45] Hor. C. IV. iii. 14. The spelling in the Oxf. Pocket text is *-biles*, which can hardly be right here. [46] *Ib.* I. iii. 33. [47] *Ib.* ii. 42.
[48] *Ib.* xxv. 6. [49] Hor. I. Epp. xix. 11. [50] *Ib.* C. III. xxii. 2.
[51] *Ib.* IV. ii. 31. [52] Virg. G. ii. 34.
[53] *Cf.* Quint. IX. iv. 41, XI. i. 24, and Juv. x. 122–4, where it is wittily said of Cicero :

Antoni gladios potuit contemnere si sic
omnia dixisset.

[54] Hor. C. I. iii. 21–2. [55] *Ib.* I. xxi. 11–12.

protérvis ín mare Créticúm | portáre véntis : [56] (prtrv)
séd prius Ápulís (spl)
júngentúr capreaé lupís (gntr elpi lp.s)
quám turpí Pholoé : [57] (cntr iple)
mé perítus | díscet Ibér Rhoda- [58] (†ids br²d)
trahéntes hác Quirínus | Mártis equís Acherónta : [59] (tscv scrn)
déspice tíbiaé | ét te saépe vocánti : [60] (despcti ep)
finíre quaérentém labóres | Píerió recre- : [61] (ir²cr †pro)
cónsiliúm retegís Lyaéo | tu spém redúcis : [62] (nrtgs)
méntes ásperióribús | fórmandaé studiís : [63] (†fro mndes)
-túm peráctis | ímperiís decus árrogávit : [64] (mpr isdc rgat)
réferat íntra | náturaé finés : [65] (ref- frtn)
faciés quod | Úmmidiús quidám : [66] (jscvd)
saépe perícla | híc se praécipi- : [67] (ic seprc)
patre nón ego círcum | mé Satureíanó vectári : [68] (†trnonc)
dícere múlta labórum | praémia látu- : [69] (prm rmlt)
cédentem áera dísco | quúm labor éxtuderít : [70] (cst²rt)
tutóque cicónia nído | dónec vós : [71] (†odnocv)
gestáre amet ágnam | huíc vestem út gnataé ; [72] (cst †tagn)
pomárius aúceps | únguentárius ác : [73] (arjsac)
rúperis ínquit | pár eris haéc a té : [74] (prs–ct)
jam désine cúltum | májorém censú teneás : [75] (cnstn)
cessátor Dávus ut ípse | súbtilís veterúm : [76] (sbt svtr)
nārráret eárum et | náturás : [77] (atra)
fléntis utí mox | núlla fidés damnís : [78] (nlf dsdm)
ínportúna famésque | quém paupértatis : [79] (prt mp cv)
puerós hostíli móre refértur | ádversárius ést fratér : [80] (vrsrs²t frtr)
qui crédiderít te | faútor utróque | [81] (trtrcv)

[56] Hor. C. I. xxvi. 2–3.
[57] *Ib.* xxxiii. 7–9. *v.* 8 is independent of the interlineals, cp rhyming with p– | c.
[58] *Ib.* II. xx. 19–20. [59] *Ib.* III. iii. 15–16.
[60] *Ib.* vii. 30–1. These two lines admit of being construed as one (§ 45 *obs.*).
[61] *Ib.* iv. 39–40. [62] *Ib.* xxi. 16–17. [63] *Ib.* xxiv. 53–4.
[64] *Ib.* IV. xiv. 39–40. [65] *Ib.* I. Sat. i. 49–50. [66] *Ib.* 94–5.
[67] *Ib.* ii. 40–1. [68] *Ib.* vi. 58–9. [69] *Ib.* II. Sat. i. 11–12.
[70] *Ib.* ii. 13–14. [71] *Ib.* 49–50. [72] *Ib.* iii. 214–15.
[73] *Ib.* 227–8. [74] *Ib.* 319–20. [75] *Ib.* 323–4.
[76] *Ib.* vii. 100–1. [77] *Ib.* viii. 92–3. [78] *Ib.* I. Epp. xvii. 56–7.
[79] *Ib.* xviii. 23–4. [80] *Ib.* 62–3. [81] *Ib.* 65–6.

variás indúcere plúmas | úndique :[82] (*sndc*)
ét vinó qui Pýthia cántat | tíbicén didicít :[83] (tibicnd dct).

§ 163. In Lyrics, where the grouping of the lines into sets of two or three or four naturally suggested continuity of colouring, the same rhymes often run through the entire couplet or stanza. Indeed, in many of Horace's odes the correspondence between line and line is so marked that it is difficult to get away from the idea that a certain amount of concatenation was regarded as essential, *e.g.*

Jam satis terris nivis atque dirae
Grandinis misit Pater, et rubente
Dextera sacras jaculatus arces
terruit urbem[84]

where the minimum requirements would be amply satisfied by *s* and *t* alone. And so in

Jam mari terraque manus potentis
Medus Albanasque timet securis
jām Scythae responsa petunt superbi
nuper et Indi[85]

where the principal interlineal rhymes are :

ri rc nsptnts
sb ansct ts cri
ansct nsptnts pr
pr tnt

But the following would seem to make it clear that the poet was not bound by a settled rule :

sí quis ínfamém mihi núnc juvéncum
dédat íratáe laceráre férro et[86]

the only correspondence between the two lines being *ínf-* echoed by *ír-* and *fér-*. It is noticeable, however, that the leading rhymes of both lines are united in the third :

frangere enitar modo multum amati | cornua monstri.

[82] Hor. A.P. 2–3. [83] *Ib.* 414–15. [84] *Ib.* C. I. ii. 1–4.
[85] *Ib.* C.S. 53–56. [86] *Ib.* C. III. xxvii. 45–6.

§ 164. In the Glyconic stanza alone, where the lines are short and regularly echo each other in two of their ictic syllables, does there appear to be warrant for assuming concatenation as a law of verse, *e.g.*

	´ ´ ´ ´
Cóllis ó Helicónie*í*	c – c –
cúltor Úraniaé gen*ús*	ct r g –
qui rapis teneram ad virum	r t – m
V*i*rginem o Hymenaee Hymen[87]	r – – m

[87] Cat. lxi. 1–4.

CHAPTER XII

VINDICATION

§ 165. The object of this chapter is to give the reader an easy opportunity of verifying the fundamental rule by the light of a few continuous passages treated in skeleton. In justice to the poets it must be pointed out that the analyses do not always bring out the best among the ictics : for in the interests of clearness it was important to abstain from overcrowding, and two letters have been avoided where one would do, even when the latter was of the weaker class. Meretricious rhymes are, of course, left unnoticed. The student will find it a useful exercise to supply the omissions. Many of the lines are decidedly rich. Those which contain the first of a pair of meretricious interlineal rhyming groups are asterisked.

§ 166. It will be seen that in the extract from Ovid the poet speaks of the *color* and *structura* of his verse as something peculiar to himself ; and it is evident that he expects his reader to recognise the distinguishing feature in the first couplet. Now, what arrests the attention there is—not anything in the language nor in the metre—for the niceties which Ovid observes are not habitually neglected by any poet—but the close reverberations in the latter part of the pentameter. And yet this particular music is not found in every line of the poem, as might have been expected if it were indeed the hall-mark : nor, on the other hand, is it entirely absent from the writings of Ovid's contemporaries or predecessors. It is noticeable, however, that while these others usually built up their groups with the help of " equivalents," Ovid in his striking assemblage of rhymes has disdained such assistance ; and it seems clear that the structural colouring, which he claims for his verses as

unmistakably his own, was the rhyming of his vowels, his *b d g*'s and his *p c t*'s with their full-blooded brethren alone.[1] An examination of the poem will show that every line in it is independent of any indulgence in this matter.[2]

§ 167. To what extent Ovid exercised this self-restraint elsewhere is another question, which may well stand over. That he did not do so always may be inferred from the lines quoted in Appendix H, some of which are from his latest publication, the *Epp. ex Ponto*. But, in talking over these things with his friends, he had no doubt often insisted on exactness in rhyme as a counsel of perfection,[3] and must have often demonstrated its practicability to them; so that when he achieved a notable success they could not fail to recognise his hand.

§ 168. Catullus, i.

Quoí donó lepidúm novúm libéllum	d	l	dn	n	l
* arida modo pumice expolitum ?	a	da	p	p	t
* Corneli, tibi ; namque tu solebas	n	lt	n	t	l
* meas esse aliquid putare nugas,	*s*	s	cd	t	g
jam tum [4] cum ausus es unus Italorum.	t	s	s	t	*o*
* ōmne aevom tribus explicare chartis	*o*	t	c	c	t
* doctis, Juppiter, et laboriosis.	t	p	t	bo	o
* Quare habe tibi quidquid hoc libelli,	c	b	c	c	b
qualecumque ; quod, o patrona virgo,	c	c	o	o	g
plus uno maneat perenne saeclo.	s⁀n	–		n⁀s	

§ 169. Horace, C. I. xxvi.

* Musís amícus trístitiam ét metús	i	i	t	t	t
* tradám protérvis ín mare Créticúm	m	tr	–	rt	m
* portáre véntis, queís sub Árcto		t	t	c	c
* rĕx gelidaé metuátur órae,		r	d	t	r

[1] It is to be remembered that the flats (*b g d*) in certain positions become sharps (*p c t*), and that these letters are not always to be taken at their face value.

[2] The analysis of *v.* 43 is : t st c – – c (*rs rs, SS*). If *oe* were pronounced as *ū* in *foedera* (cf. *poena, punio*, etc.), there would be no blank.

[3] Tennyson, who also had his pious opinions, prided himself on avoiding a clashing of *s*'s—"kicking the geese out of the boat," as he called it. "I never put two *s*'s together in any verse of mine," he once remarked (*Memoir*, ii. 14); and yet in the corrected "And dear to me as sacred wine" (later editions of *In Memoriam*) he retained the objectionable concurrence.

[4] v.l. *tamen*, which seems a better reading ("and that when").

* quid Tiridaten terreat unice	t	t	t	t	C
* securus. O quae fōntibus integris	c	c	t	t	g
* gaudes, apricos necte flores,		d	r	t	r
necte meo Lamiae coronam,		c	o	c	o
* Pimplea dulcis ! nil sine te mei	le	l	il	e	i
* prosunt honores ; hunc fidibus novis,	n	n	s	s	s
* hunc Lesbio sacrare plectro		s	s	c	c
teque tuasque decet sorores.		c	c	c	r.r

§ 170. Horace, C. I. xxxviii.

* Pérsicós odí, puer, ápparátus,	prs	s	p	r	r
displicent nexae philyra coronae ;	p	cn	p	c	n
mitte sectari, rosa quo locorum	t	t	r	o	or
* séra morétur.			r	r	
Simplici myrto nihil allabores	m	m	o	ll	o
* sedulus curo ; neque te ministrum	s	s	n	t	nst
* dedecet myrtus, neque me sub arcta	e	t	t	e	t
vite bibentem.			t	t	

§ 171. Phaedrus, Prologue.

Aesópus aúctor quám matériam réperít,	s	s.c	c	r	r	r
hanc égo polívi versibus senariis.	cg	i	rs	s	r	i
* Duplex libelli dos est : quod risum movet,	p	b	s	d	s	t
* et quod prudenti vitam cōnsilió monet.	d	d	t	o	o	t
* Calumniari si quis autem vóluerit,	l	r	s	s	l	r
quod arbores loquantur, non tantum ferae :	r	r	t	t	t	r
fictis jocari nos memínerit fábulis.	s	a	n	n	a	s

§ 172. Virgil, Aen. i. 1–7.

* Árma virúmque canó, Trojaé qui prímus ab óris	r	c	o	c	r	o
Italiam fato profugus Lavinaque venit	*s*	f	p	s	n	n
litora—multum īlle et terris jactatus et alto	i	t	t	i	t	t
vi superūm, saevae memorem Junonis ob iram.	v	n	v	r	n	r
* Multa quoque et bello passus, dum conderet urbem	t	t	p	t	d	b
* īnferretque deos Latio—genus unde Latinum	n	t	o	o	n	t
Albanique patres atque altae moenia Romae.	l	n	r	l	n	r

§ 173. Ovid, Ex Pont. IV. xiii. 1–6.

* Ó mihi nón dubiós intér memoránde sodáles	o	o	o	r	rd	d
quíque quod és veré, Cáre, vocáris, avé.	c	*d*	e	c	c	e
* Unde saluteris, color hic tibi protinus index	d	t	r	r	t	d
* et strūctura mei carminis esse potest.	t	ctr	c	r	s	s
* Non quia mirifica est, sed quod non p*u*blica [5]						
certe	cv	r	t	cv	–	rt
qualis enim cunque est, non latet esse meam.	c	n	cs	n	s	M

§ 174. Martial, III. xiv.

* Romám petébat ésurítor Túcciús	p	b	s	t	t	s
profectus éx Hispániá.			c	c	a	a
* Occurrit illi sportularum fabula :	r	l	r	l	a	a
a pónte rédiit Múlvio.			o	d	t	o

[5] It may well be that the pronunciation was *puplica*, in which case the blank would disappear. The *u* is long, but throughout this chapter hidden quantities have only been marked when they have a bearing on the alliteration of the line.

CHAPTER XIII

NOTES AND COMMENTS

§ 175. In this chapter are assembled the verses which, without being insoluble, have an appearance of difficulty. Only when an attractive emendation presents itself are lines included which plainly conform to rule. Original conjectures are asterisked.

§ 176. Catullus.

Órci quae ómnia bélla dévorátis.[1]

The choice lies between prodelision (§ 69) and *-etis**, the first yielding *ve ev*, and the second *de et*. Perhaps both should be admitted.

túa núnc operá meaé puéllae [2]
fléndo túrgidulí rubént océlli.

The full analysis of the first line as it stands is v c$^{||}$ r$^{||}$ *p*$^{||}$ v*l*$^{||}$. Guarino's reading *vestra* [3] extends the parallelism over the whole line, adds the double *ra ra*, and improves the sense.

tuo ímbuísse pálmulás in aéquoré.[4]

The line rhymes as it stands (§ 62). With one exception, however, all the MSS. read *tuas* (monosyllable; *cf.* § 26. 6), which improves both sense and alliteration (†*s–bm sp–m*).

jám Bithýnia quó modó se habéret
écquonám mihi prófuísset aére | réspondi.[5]

In the second line : λ[1], parallelism (n$^{||}$ o$^{||}$ s$^{||}$ e$^{||}$) and the interlineal *fs*.

[1] iii. 14. [2] iii. 17.

[3] Guarino's edition (1521) is so rare as to be all but unobtainable; and the variants exhibited in this and the following chapter may be new to modern students of Catullus. [4] iv. 17. [5] x. 8.

Sarápim | déferrí manĕ †me ínquií puéllae.[6]

Guarino's reading is: *ferri mānе: mănе, inquio puellae,* which seems unexceptionable, *mănе* meaning " wait a bit."

†me me† puer ét sitíre díscet.[7]

The richness of the close (rts rd.s) renders the line independent of
ti di
any rhymes in the two opening feet. Guarino reads *méus jám puer.*

cum †diva mulier Aries† osténdet óscitántes.[8]

The true reading may be: *cum dívités meridiés*.*

Díanám pueri íntegrí
púellaéque canámus.[9]

These lines, taken together (§ 40), rhyme. But the first has no MS. authority and is only a conjecture by Avantius (1494). *huic melos pueri placens** would at least improve the alliteration.

ígnoscó tibi, Sápphicá puélla.[10]

Sapphica must be quantified as shown. Guarino's spelling is *Saphica.*

cúm longá voluísti amáre poéna.[11]

The analysis is: n av v a n. *Penna** (there is a variant *pena*) must be the true reading, with its pointed " double entendre."

te ín templó summí Jovís sacráto.[12]

Compensation: TT as well as SS. Guarino's reading, *superi,* eliminates the blank.

cónjugís cupidám novi: [13] c g nn – (CC)

Pleitner's *conjugi* eliminates the blank.

tú feró juveni ín manús | flóri- [14]

The line, with the double rhyme, *uf u–f,* is independent of the (spurious) interlineal *fro f–ro.* (§§ 110, 108 *obs.* 2.)

[6] x. 27. [7] xxi. 2. [8] xxv. 5.
[9] xxxiv. 3–4. [10] xxxv. 16. [11] xl. 8.
[12] lv. 5. [13] lxi. 32. [14] *Ib.* 56.

límen aúreolós pedés
rássilémque subí forém | jo [15]

The *au* in the first line must here rhyme with *ō*. *Cf.* 202 *obs.* In the second line *sl* rhymes interlineally with *ls*.

vídit | é Beroníceó vértice Caésariẽm | fúlg- [16]

With λ^1, the line rhymes as it stands. The spelling *-ceio* (-(κειω) would eliminate the blank. For the lengthening of *-iẽm* | *f*, cf. Hor. C. IV. viii. 8, where, however, there is a variant *polum*.

vérum is mós populí jánua quíppe facít.[17]

The line provides compensation for three blanks (pp pf, cp fc, PF), though, if *quĭppe* be assumed, there is only one.

§ 177. Horace.

néc vigét quidquám simile aút secúndum
próximós illí tamen óccupávit | Pállas honóres.[18]

Apart from the Adonic, the Sapphic rhymes independently: p⁀cs s I c⁀p. Note the strong parallel rhyme: c^{ll} ms^{ll} lt^{ll} nc^{ll}. If *prōx-* may be assumed, there is the additional double *o–s os*.

tentávit ín dulcí juvénta : lcnt
férvor et ín celerés iaṁbos : [19] fr–rtncl
misít furéntem ; núnc ego mítibús : fr–tn^2c^2

The rhymes shown are interlineal: the blank in the middle line is covered on both sides.

saévo míttere cúm jocó.[20] } s^{ll} m^{ll} c^{ll}
ípsum mé meliór quúm... }

The case comes near to overstepping the provision relating to a versual pause (§ 97). For a still more critical case, *cf.* Hor. C. IV. i. 5 (§ 204).

[15] *Ib.* 163–4 (167–8). [16] lxvi. 8.

[17] lxvii. 12. The commentators seem to regard this poem as a hopeless puzzle; but (in at least Postgate's text) the situation seems tolerably clear. The door at Verona, so dear to Balbus and to his son Caecilius after him, had been guilty of no disloyalty. All the trouble was due to Caecilius's wife, who had begun her evil courses at Brixia, where her first husband and his father lived.

[18] I. xii. 18–20. [19] I. xvi. 24. [20] I. xxxiii. 12.

saépiús ventís agitátur íngens | pínus.[21]

The terminal *-ns* cannot enter into the alliteration of its own line (§ 114), so that the agmatic *n* in *ing-* must rhyme interlineally with *pin-*. If the conjecture *saevius* were admitted, we should have the double *sv sv*.

moliar ā́triúm | cur vā́lle pérmutém Sabína.[22]

The blank is covered by the interlineal *lrā*.

concitā tympano | íllam cógit amór Nothí | l- [23]

The blank is covered both by the double *il il* and by the interlineal *nc²tm*.

perículúmst | ó Lenaée sequí Deúm | c.[24]

An interesting line : *tl* n d n.

paúperiḗm sine dóte quaéro : [25] pp e dt e

clamóre vícinaéque sílvae | quúm fera díluviés.[26]

Compensation *vc cv* ; interlineal *lve*.

fístulá | íllic bís pueri dié | númen cúm t- [27]

Analysis : *il* b–p i *n*. The interlineal rhyme in the fourth foot is between *dn* and *nt*. If *bis* may lengthen (Ramsay, p. 35), we shall also have the initial rhyme BP and the interlineal *is*.

fidélem | Júpiter in Ganyméde flávo | olím.[28]

The blank is covered by *pt df* and also by the interlineal *fde*, while *flavo* rhymes three times over.

inténta fúlvae mátris ab úberé.[29]

The v.l. *furvae* would improve.

fugiént herédis amíco
quaé dederís animó [30]
quúm semel óccideris.

The middle line is fortified on the one side by t^{ll} r^{ll} m^{ll} and on the other by the interlineal *cdris*.

[21] II. x. 9.
[22] III. i. 47.
[23] III. xv. 11.
[24] III. xxv. 19.
[25] III. xxix. 8.
[26] *Ib.* 39.
[27] IV. i. 25.
[28] IV. iv. 4.
[29] *Ib.* 14.
[30] *Ib.* viii. 20.

mirátur ó tutéla praésens
Ítaliaé dominaéque Rómae | te fóntium.[31]

Parallel rhyme : t^{ll} t^{ll} e^{ll} r^{ll} : also interlineal *o*.

dapís | inémorí spectáculó | quum próminéret.[32]

Interlineals : *ps sp, nmr–p prmn.* The fourth foot *lo* | *q* rhymes with the third. *Inemori* does not occur elsewhere, and may be a corruption of *lente mori**.

ínfidó genér | aut ácer hóstis Búpaló.[33]

Compensation *r* | *t r–t*, as well as *AA*. There is also an interlineal *tc*. *Hostis* may be a corruption of *hospes**, which would improve both rhyme and sense (balancing *gener*).

Pettí nihíl me sícut ánteá juvát.[34]

The v.l. *Pecti* would improve the line, which, however, rhymes sufficiently, if *nihīl* be admitted (*cf.* Ov. Ex P. III. i. 113, etc.).

§ 178. Martial.

mímos rídiculí Philístiónis.[35]

Only by assuming *līst* will the line rhyme : i i i i –
li li

ést in árca | ó grande íngeniúm meí sodális | dúrum est Séxte.[36]

The blank is covered doubly by s | d s–t in the following line. Note the interlineal *grnd.*

séptem quód puerós levát vel ócto
rés non difficilís mihí vidétur.[37]

Parallelism : s^{ll} d^{ll} s^{ll} v^{ll} t^{ll}. *Cf.* xxiv. 5–6, where, however, the rhyme is meretricious, *m* | *Hérmes* (*m–m*) not being a blank.

Paúle negát lassó jánitor ésse domí.[38]

Either *lāsso* must be admitted, or *domo* be read.

[31] IV. xiv. 44.
[32] Epod. v. 34.
[33] *Ib.* vi. 14.
[34] *Ib.* xi. 1.
[35] II. xli. 15.
[36] II. xliv. 10.
[37] V. xii. 5.
[38] V. xxii. 10.

núllas rélliquiás habét Charínus.[39]

The liaisoning of *s* to *r* seems unnatural without the intervention of *h*, but is in line with the teaching of Ter. Scaurus (§ 26): n s s – n. as as

súbrisí modicé levíque nútu | mé quem dix-[40]

Interlineal *cvnt*.

néc palléns toga mórtuí tribúlis
néc pigrí rota quássa múliónis.[41]

Parallel rhyme: n^{ll} r^{ll} v^{ll} ul^{ll}. The conjecture *lassa* would eliminate the blank.

§ 179. Ovid.

nón modo mílitiaé túrbine fáctus equés.[42]

Compensation, t–b f–t. The v.l. *fortunae munere* improves.

éxpectém pelagó véla negánte datá (Palmer).[43]

The common reading *vela negata meo* is better, with its *ctm gtm* as against *ct g–t*.

dehínc erit Órión áspiciénda mihí.[44]

The first rhyming ictic is *ei*=*ī*, and the compensation *jn jn*, *nc cn*.

fílle locús saeví vúlnus amóris habét | Ánna sorór soror.[45]

A poor line: l ss v vl *r* –. The interlineal rhyme is between rs and il i–l

sr^{2}sr^2 (*cf.* § 96). The true reading is probably *ipse locus*.

sí jungár Pyrrhó, tú mihi laésus erís.[46]

The line will only rhyme by assuming *-rīs*, for which cf. *poterīs* (A.A. i. 370). The true reading may be *lusus*.

s | útque pudénda meí videátur caúsa dolóris.[47]

Compensation: *d–d dt*, *s* | *t sd*. The v.l. *magis* (for *mei*) extinguishes a blank and adds the double *gs cs*.

[39] VI. xxxvii. 2. [40] VI. lxxxii. 7. [41] IX. lvii. 9.
[42] Am. III. xv. 6. [43] Her. ii. 100. [44] *Ib.* vi. 788.
[45] *Ib.* vii. 190. [46] *Ib.* viii. 36. [47] *Ib.* xv. 119.

cúmque Pherétiadé et Hyánteó Ioláo.[48]

Analysis: c–c t d t – – . The spelling *-teio* would give us the
etj de etj
uniped *jj* and so eliminate one of the blanks.

Iáno | h*aéc* ubi núbilibús primúm matúruit ánnis.[49]

Iano is regarded with suspicion, and the true reading might supply a rhyme to *haec* or liaison a rhyming consonant to it. Either *ut** for *ubi* or *emat-** for *mat-* would remove all difficulty. If the text is sound, *ānnis* must be assumed (§ 308. 1, *obs.* 1).

aúrig*ám* videó véla dedísse ratí | c.[50]

Analysis: R g – V d t
ig di tic.

-s cóncita véntis | *aé*quora Pálladió númine túta fuít.[51]

Interlineal *sc s* | *q*. Double *dn nt*. *Pall-* rhymes obliquely. The v.l. *fugit* improves.

seú ratió fatúm víncere núlla valét.[52]

A minimum line, if sound: u – t n nu t (VV). The v.l. *seu fatum ratio nulla vitare potest* has no blank, and shows three doubles (*at*, *tn*, *rt*) in addition to FP.

Póstumió Laenás pérsoluére mih*í* | quaérere.[53]

Analysis: s – s s *ver* – (PP). This is one of many lines
ps le sp l.e
which suggest that the first *i* in *mi-hi* contributes a *j* to the following syllable (see § 208, *obs.* 1.)

§ 180. Propertius.

Theíodamánteó próximus árdor Hylaé.[54]

There is only compensation for one blank (*r–s sr*), and either *Thēj-* or *prōx-* must be assumed. The v.l. *Thero-* removes all difficulty.

§ 181. Statius.

-ós Avérni | Aéne*ás* avidé futúra quaérens.[55]

The terminal *-ns* cannot contribute (§ 114): e *s* e r r (§ 92).

[48] Met. viii. 310. [49] *Ib.* xiv. 335. [50] Tr. I. iv. 16.
[51] *Ib.* x. 12. [52] Tr. III. vi. 18. [53] F. v. 330.
[54] I. xx. 6. [55] Silv. IV. iii. 132.

Teúcros álba colít Larês, } t‖ b‖ t‖ re‖
fortem átque fácundúm Sevérum [56] } t‖ f‖ d‖ er‖

The *f*'s cannot count as an initial rhyme if they are utilised for an oblique rhyme (§ 99).

-bús domí salútes } d‖ m‖ u‖
aút cum mé dape júveris opíma [57] } t‖ m‖ u‖ i i

If *au* can rhyme with *uv*, there is no blank. See § 217. i. *obs.*

ét summó placitúra Joví : quīs létifer ánnus.[58]

Quis is dat. plur. : t – tr v–v t r.
vi vi

aéqui | ímpatiéns largúsque animaé modo suáserit íra.[59]

Assuming λ^1 (§ 211 *obs.*) and the spelling *inp-*, the line rhymes, the compensation being *jn jn*. The v.l. *si* (for *modo*) would provide the double *e–s es*.

§ 182. Tibullus.

dúm meus ádsiduó lúceat ígne focús.[60]

The spelling *ads-* required here, if the line is sound. There is a v.l. *exiguo*.

lúdit et ádsidué proélia míscet amór.[61]

The choice lies between (1) retaining the spelling *ads-* and so securing the double *dt td* ; (2) admitting the spelling *praelia*, which would extinguish the blank ; and (3) accepting the conjecture *assiduus*.

nátalí Romaé jám licet ésse tuó | ómnibus.[62]

tuo or *suo* requires *ēsse*. With the conjecture *meo*, *ĕsse* might stand.

§ 183. Virgil.

quo Tróia púbes | Álbaní docuére suós hinc máxima pórro.[63]

The blank is covered by the interlineal *dcv*.

[56] Silv. IV. v. 3.
[57] *Ib.* ix. 51.
[58] Theb. i. 707.
[59] *Ib.* iii. 603.
[60] I. i. 6.
[61] I. iii. 64.
[62] IV. ix. 2.
[63] A. v. 600.

-réntque repléti | ámnes néc reperíre viam *á*tque evólvere pósset.[64]

Analysis : n sn r . r – v–v s, with an interlineal *ncrp.* The v.l.
rp rv vrp
neque volvere would improve

érgo néc clipeó juvenís subsístere tántum | n.[65]

Compensation, *tn tn.* The v.l. *juvenis clipeo* would improve.

[64] A. v. 807. [65] *Ib.* ix. 806.

CHAPTER XIV

LINES THAT RESIST

§ 184. Apart from the cases already considered, all the lines which have been noted by the author as not conforming to rule are given below. They or their immediate neighbours are assumed to be corrupt, and the business of this chapter is to amend them. When there is no indication to the contrary, the corrections offered are derived from the critical notes in the Valpy Delphin. The author's own conjectures are asterisked.

§ 185. Catullus.

ádjuváto | né quis líminis óbserét tabéllam | n.[1]

Read *adjubeto* (Turnebus) : *e* l s–s tt l.

ílle mí par ésse deó vidétur.[2]

Sappho has ἴσος θεοῖσιν. Read *deis**.

suáve oléntis amáraci.[3] Read *-raci et**.

quós Hamádryadés deaé
lúdicrúm sibi rósidó.[4]

Read *roscido sibi ludicrum**. This will add *r* to the previous line and so provide a double (*dr dr*) in compensation for the blank.

jám cubíle adeát virí.[6]

Read *adeant* (with all the MSS.).

§ 186. Horace.

quám virgá semel hórridá.[7]

Read *virga quam**.

[1] xxxii. 5. [2] li. 1. [3] lxi. 7.
[4] *Ib.* 23–4. [6] *Ib.* 179 (183). [7] C. I. xxiv. 16.

dénsum humerís bibit aúre vúlgus | quid mírum.[8]

Read (v.l.) *tensa humilis.* It is noticeable that Bentley conjectured *humili. aur-*, however, may have been admitted as a rhyme to *vulg-* in virtue of the common *v.* See remarks on Ov. Am. III. xv. 16, *infra.*

-tis úrges | súmmovére lítorá | parúm.[9]

summoveo ("thrust aside") is not the right word to use of the shore. Read *promovere** (yielding *pr* as a rhyme to *r* | *p*).

rípas ét vacuúm nemús.[10]

Read *rivos* (conjecture).

hórridí | duméta Sílvaní : carétque.[11]

Read (v.l.) horrida | duméta sílvarúm carét qua (*va va* CC).

aúdivére Lycé ; fís anus ét tamén.[12]

Read *en fis**.

Aríminénsem Fóliám | et.[13]

Read *filiam**—the daughter of Veia (29), and perhaps the younger sister of Sagana (*cf.* I. Sat. viii. 25).

oblívióne péllicúm | ah ah.[14]

The couplets 69–70, 71–2 must be transposed, so that *-cum* (hardened before the following *non*) may rhyme with *-on.* This indeed the line of thought requires. For in Canidia's mind *ambulet* (*cf.* 57–8) was prior to *dormit*, as of course *venefica* was to *unctis.* The lacuna shown by some editors after *v.* 70, and the omission of *ah ah* in *v.* 71 by others, are sufficient in themselves to show that the text at this point is in some confusion.

sol ádspicít conópiúm | at.[15]

Read *conopion** (κωνώπιον).

Decémber éx quo déstití
Ínachiá fureré, silvís honórem décutít.[16]

Read (v.l.) *Inachiam.* The blank is now covered by the interlineal *cmbr-s.*

[8] C. II. xiii. 32.
[9] *Ib.* xviii. 21.
[10] C. III. xxv. 13.
[11] *Ib.* xxix. 23.
[12] C. IV. xiii. 2.
[13] Epod. v. 42.
[14] *Ib.* 70.
[15] *Ib.* ix. 16.
[16] *Ib.* xi. 5–6.

§ 187. Martial.

ímpoténs | Aquilóne raúco múgiét.[17]

Read *mugient**, as required by strict grammar.

miserére tú felíciúm | v.[18]

Read *tunc** : rr c c M.

átque nihíl monstró púrius ésse tuó.[19]

This line will not rhyme without the v.l. *monstro* as here given.

íngentí laté vĕctus es héxaphoró.[20]

Read (v.l.) *laxe.*

caléntis | éxpertúm meminít dié vel úno.[21]

Read (v.l.) *minuit.* Were there no alternative, *diem vel unum* might be conjectured.

vívet Apélleúm cúm moriétur opús.[22]

Read *Apelleium** : vv p j mm j p.

júrat Géllia séd per úniónes
hós ampléctitur.[23]

The group *rtgl* (the *e* in *Gellia* and *amplect-* is presumably short) is not quite long enough to rhyme interlineally with *lcttr*, and the liaisoning of *t* to *Gellia* seems too violent to be admissible; so that the line has only compensation for one blank (*ur ru*). It would be easy to amend by conjecturing *Julia* or *Dellia*; but in the book immediately following (IX. lxxxi.) there is evidence of an attack on Martial's "inexactness," and it may well be that the criticism was provoked by this very line. *Cf.* § 95 *obs.*

técum, sí meminí, fuére, Júli.[24]

The line will only rhyme by writing the last word as Julji* (j–j), a legitimate contraction of Julii (cf. *consiljum*, etc.). Ter. Scaurus,

[17] I. xlix. 20. [18] *Ib.* 38.

[19] III. lxxxvii. 2. It is well understood that in most other cases *monstrum* in the MSS. is a deliberate corruption; and it may be conjectured that the choice of the word was suggested to prudish copyists by its use in the present passage.

[20] IV. li. 2. [21] VI. lxx. 4. [22] VII. lxxxiv. 8.

[23] VIII. lxxxi. 4–5. [24] XII. xxxiv. 2.

a younger contemporary of Martial, says that this latter was the only correct way of spelling and pronouncing the vocative, holding as he did that the number of syllables in the voc. should be the same as in the nom. : " O Antonii et O Aemilii in singulari vocativo et dicendum et scribendum esse contenderim " (K. VII. 22. 12).

mirarís ? nondúm féceratílla Deús.[25]

For *deus* read *secus**. The poet is playing on the double meaning of *servo*, for which *facio* here does vicarious duty. The goose had always " kept " or clung to the temple, and there was nothing wonderful in its having kept it (safe) on a particular occasion.

mándatús populó véla negáre solét.[26]

Read (v.l.) *nam ventus* : N t l l – t (VV).

§ 188. Ovid.

culte puer puerique parens Amathusia culti
*au*rea de campo vellite signa meo | c.[27]

The uncertainty of the text in the first line is sufficiently indicated by the variants *mihi tempore longo* and *amet hostia cultu*. The reading *Amath. cult.* is a conjecture of Heinsius. The true reading is perhaps *si mi bene vultis**. The analysis of the pentameter would then be : *s* c o – sg o with an interlineal *vlts*. If the *v* in *aur-* is a
cm m.*c*
consonant, as Ter. Scaurus says it is (*cf.* § 217. i. *obs.*), the pentameter rhymes independently. *Cf.* Hor. C. II. xiii. 32 (§ 186. 8).

áptius ó mirá cálliditáte virúm | r.[28]

The fault is in the first word of the following line, where there are several variants, all beginning with a vowel. Any one of these would leave the terminal *m* its face value, and so remove every difficulty.

ádsiduó durúm póllice nébat opús.[29]

For *durum* (which is hardly the word for spinning or weaving) read *duplum**. *Cf.* Hor. Epp. I. xvii. 25 (*duplex pannus*). If the text is sound, the *o* in *pollex* must be long.

[25] XIII. lxxiv. 2. [26] XIV. xxix. 2. [27] Am. III. xv. 15–16.
[28] Her. xv. (xvi.) 300 (302). [29] Med. Fac. 14.

vénit honós, auró cónciliátur amór.[30]

Read *concilietur**.

áccipiénda sinú, móbilis aúra, ení.[31]

Mobilis is objectionable in itself, as excluding a reference to a woman. Read (v.l.) *nobilis*.

ófficióque meó ripá sistátur in ílla.[32]

For *illa* read *ista**.

nec nisi pars casu flammis erepta dolove
ad vos ingenii pervenit ulla mei.[33]

For *nec nisi . . . pervenit* read (v.l.) *hinc nisi . . . non venit*.

denique opus nostrae culpetur ut undique curae
officium nemo qui reprehendat erit.[34]

Qui has led the commentators to give the couplet a turn which is altogether at variance with the context. Read *quin** (yielding the doubles *cn nr*), and translate, "In order that nothing I have done may escape censure, everybody will blame me for my officiousness in approaching the emperor. Yet goodwill," etc. For the sentiment, *cf.* Lucan, vii. 558: "ne qua parte sui pereat scelus."

t | ígnea quúm purá Vésta nitébit humó | t.[35]

Read (v.l.) *virebit*.

vérberor ét tutaé nón licet ésse mihí | érgo.[36]

Read (v.l.) *tutam . . . nucem*.

§ 189. Propertius.

ét flere ínjectís Gálle diú manibús.[37]

Read (v.l.) *illectis*.

Lésbia Méntoreó vína bibás operé.[38]

Read *operi**. For this archaic form, which would not be without significance here, *cf.* Cat. lxviii. 124, Lucr. i. 978, iv. 235, etc.

[30] A.A. ii. 278.
[31] *Ib.* iii. 698.
[32] Met. ix. 109.
[33] Tr. V. xii. 65–6
[34] Ex P. III. iv. 77–8.
[35] F. vi. 234.
[36] Nux 148.
[37] I. xiii. 16.
[38] I. xiv. 2.

sólus eró quoniám nón licet ésse tuúm.[39]

One of the *n*'s in *non* is ineffective (§ 76. 4), and there is no double rhyme to compensate for the blank. Read (v.l.) *tuo*, and *cf.* Ov. Her. xiv. 64, etc.

índue mé Coís fiám non dúra puélla.[40]

As *p* is needed for the oblique rhyme (F), there is no initial rhyme (§ 99. 2), so that there is only compensation for one blank. Read (v.l.) *fiam modo*, yielding the double *dm md*.

§ 190. Statius.

Hórrebát mala návigátiónis.[41]

Read *-bant** (the subject is *plebs*, a noun of multitude).

óscitátiónes | dé capsá miserí libélliónis | émtum.[42]

The first ictic is covered by the interlineal *ctt*, which, however, is superfluous, as the terminal *s* in the previous line admits of being liaisoned. The last ictic is not strictly covered by the interlineal *jons*, which is one letter short, though such a licence may have been tolerated when both the rhymes were terminal. If *emtum* were pronounced *entum* by those who spelt the word without the *p*, there would, of course, be no blank. In presence of Mar. Victorinus's language in I. iv. 82, and of *tento* for *tempto*, this seems possible.

osténdere nátis
sic ubi Maúra diú populátum rúra leónem.[43]

au must here rhyme with *o* (*cf.* § 202 *obs.*); and –s | s- *may* be a legitimate uniped rhyme between line and line (*cf.* § 90. 62), though for want of substantial support it has been excluded in § 76. 3. Perhaps *gnatis** should be read, yielding the analysis : *c* or u L ur o.

§ 191. Tibullus.

áncillám medió détinuísse foró.[44]

A hopeless line as it stands. Read *conciliasse**.

[39] II. ix. 46. [40] IV. ii. 23. [41] Silv. IV. iii. 31.
[42] *Ib.* ix. 21. [43] Theb. ix. 189. [44] I. ii. 94.

ís gerat ét mití sít procul *á* Veneré.[45]

Read (v.l.) *ferat* (fr pr FP).

eí mihi né vincás, dúra puélla, deám | p.[46]

There is no initial rhyme, for the thetic *d* is needed for the oblique rhyme (§ 99). Read (v.l.) *bella puella* : m v – l vl m.
bl b . l

[45] I. x. 66. [46] II. vi. 28.

CHAPTER XV

PRAXIS

§ 192. Sententiae Poeticae.

In selecting the following lines the author has had sole regard to gnomic values. Torn from their context, as they are, many of them do not reveal their full alliterative merit. As it happens, they are all self-subsistent.

CATULLUS.

1. Difficilest longum subito deponere amorem | d.

HORACE.

2. Vítae súmma brevís spem nós vetat ínchoáre lóngam | j.
3. Póst equitém sedet átra Cúra.
4. Dulce ét decórum est pró patriá morí.
5. Mors ét fugácem pérsequitúr virúm | n.
6. Vis cōnsili éxpers móle ruít suá.
7. Lénit álbescēns animós capíllus.
8. Créscentēm sequitúr cúra pecúniám | m.
9. Fortés creántur fórtibus ét bonís.
10. Dígnum laúde virúm Músa vetát morí.
11. Dúlce est désipere ín locó.
12. Fortúna nón mutát genús.
13. Dum vitant stulti vitia, in contraria currunt.
14. Quum sibi quisque timet, quamquam est intactus, et odit.
15. Acclinis falsis animus meliora recusat.

1. lxxvi. 13. 2. C. I. iv. 15. 3. C. III. i. 40.
4–5. *Ib.* ii. 13–14. 6. *Ib.* iv. 65. 7. *Ib.* xiv. 25.
8. *Ib.* xvi. 17. 9. C. IV. iv. 29. 10. *Ib.* viii. 28.
11. *Ib.* xii. 28. 12. Epod. iv. 6. 13. I. Sat. ii. 24.
14. II. Sat. i. 23. 15. *Ib.* ii. 6.

16. Nil agit exemplum litem quod lite resolvit.
17. Nemo adeo ferus est ut non mitēscere possit.
18. Vilius argentum est auro, virtutibus aurum | o.
19. Quod satis est cui contingit, nihil amplius optet.
20. Sperne voluptates : nocet ēmpta dolore voluptas.
21. Naturam expellas furca, tamen usque recurret.
22. Imperat aut servit collecta pecunia cuique.
23. Caelum, non animum, mutant qui trans mare currunt.
24. Oderunt peccare boni virtutis amore.
25. Prīncipibus placuīssĕ viris non ultima laus est.
26. Non cuivis homini contingit adire Corinthum | s.
27. Virtus est medium vitiorum et utrinque redūctum | a.
28. Percontatorem fugito, nam gārrulus idem est.
29. In vitium ducit culpae fuga, si caret arte.
30. Omne tulit punctum qui mīscuit utile dulci.
31. s | Invitum qui servat idem facit occidenti.

Juvenal.

32. Cantabit vacuus coram latrone viator.
33. Orandum est ut sit mens sana in corpore sano.
34. Crēscit amor nummi quanta ipsa pecunia crevit.

Lucretius.

35. Scire licet nobis nil esse in morte timendum | n.
36. Surgit amari aliquit quod in ipsis floribus angat.
37. Divitiae grandes hominum sunt vivere parce.

Martial.

38. Nón cuicúmque datum ést habére násum | l.
39. Quod tegitur majus creditur esse malum ||.
40. Extra fōrtunam est quidquid donatur amicis.

16. II. Sat. iii. 103.
17. I. Epp. i. 39.
18. *Ib.* 52.
19. *Ib.* ii. 46.
20. *Ib.* 55.
21. *Ib.* x. 24.
22. *Ib.* 47.
23. *Ib.* xi. 27.
24. *Ib.* xv. 52.
25–26. *Ib.* xvii. 35–6.
27. *Ib.* xviii. 9.
28. *Ib.* 69.
29. A.P. 31.
30. *Ib.* 343.
31. *Ib.* 467.
32. x. 22.
33. x. 356.
34. xiv. 139.
35. iii. 866.
36. iv. 1134.
37. v. 1118.
38. I. xli. 18.
39. III. xlii. 4.
40. V. xlii. 7.

41. Nón est vívere, séd valére, víta.
42. Principis est virtus maxima nosse suos.
43. Aestáte púeri sí valént, satís discúnt.
44. Fortúna múltis dát nimís satís nūllí.
45. Núlla est glória praéteríre aséllos.

OVID.

46. Heu quam difficile est crimen non prodere vultu.
47. Serius aut citius sedem properamus ad unam | t.
48. Quo quisquam major, magis est placabilis irae.
49. Vulgus amicitias utilitate probat.
50. Livor, iners vitium, mores non exit in altos.
51. Omne solum forti patria est, ut piscibus aequor.
52. Conscia mēns recti famae mendacia ridet.
53. Res est sōlliciti plena timoris amor.
54. Quaecumque et merito spes venit, aequa venit.
55. Sint procul a nobis juvenes ut femina cōmpti.
56. Non honor est sed onus species laesura ferentes.
57. Est aliqua ingrato meritum exprobrare voluptas.
58. Non faciunt molles ad fera tela manus.
59. Est virtus placitis abstinuīsse bonis.
60. Tarda solet magnis rebus inesse fides.
61. An nescis longas regibus esse manus ?
62. Utilis interdum est ipsis injuria passis.
63. Fertilior seges est alienis semper in arvis.
64. Pessima sit, nulli non sua fōrma placet.
65. Pectoribus mores tot sunt quot in orbe figurae.
66. Asperitas odium saevaque bella movet.
67. Res est blanda canor : discant cantare puellae.
68. Non bene cum sociis regna Venusque manent.

41. VI. lxx. 15.
42. VIII. xv. 8.
43. X. lxxii. 12.
44. XII. x. 2.
45. XII. xxxvi. 13.
46. Met. ii. 447.
47. *Ib.* x. 33.
48. Tr. III. v. 31.
49. Ex P. II. iii. 8.
50. *Ib.* III. iii. 101.
51. Fast. i. 493.
52. *Ib.* IV. 311 (tense altered).
53. Her. i. 12.
54. *Ib.* ii. 62.
55. *Ib.* iv. 75.
56. *Ib.* ix. 31.
57. *Ib.* xii. 21.
58. *Ib.* xiv. 56.
59. *Ib.* xvi. (xvii.) 98.
60. *Ib.* 130.
61. *Ib.* 166.
62. *Ib.* 187.
63. A.A. i. 349.
64. *Ib.* 614.
65. *Ib.* 759.
66. *Ib.* ii. 146.
67. *Ib.* iii. 315.
68. *Ib.* 564.

69. Non habet eventus sordida praeda bonos.
70. Pāscitur in vivis Livor, post fata quiescit.
71. Nitimur in vetitum semper cupimusque negata.
72. Auctor abit operis, sed tamen extat opus.
73. Omnia sub leges mors vocat ātra suas.

PHAEDRUS.

74. Amíttit mérito próprium, qui álienúm petít.
75. Nunquam ést fidélis cúm poténte sócietás.
76. Solént mendáces lúere poénas máleficí.
77. Repénte líberális stúltis grátus ést.
78. Inóps, poténtem dúm vult ímitarí, perít.
79. Humilés labórant úbi poténtes díssidént.
80. Succéssus ímprobórum plúres állicít.
81. Magnaé períclo súnt opés obnóxiaé.
82. Succéssus ád perníciem múltos dévocát.
83. Id démum est hómini túrpe, quód meruít patí.
84. Nisi útile ést quod fácimus, stúlta est glóriá | n.
85. Noli áffectáre quód tibí non ést datúm | d.
86. Utílius hómini níhil est quám recté loquí.
87. Homo dóctus ín se sémper dívitiás habét.
88. Paucís teméritas ést bonó, multís maló.
89. Amíttit fámam quí se indígnis cómparát.
90. Prodésse perícula caútis áliorúm solént.
91. Laus mágna nátis óbsequí paréntibús.
92. Suspéctus ésse débet quí laesít semél.

PROPERTIUS.

93. Panditur ad nullas janua nigra preces.

69. Am. I. x. 48. 70. *Ib.* xv. 39. 71. *Ib.* III. iv. 17.
72. Cons. 238. 73. *Ib.* 360. 74. I. iv. 1.
75. I. v. 1. 76. I. xvii. 1. 77. I. xxiii. 1.
78. I. xxiv. 1. 79. I. xxx. 1. 80. II. iii. 7.
81. II. vii. 14. 82. III. v. 1. 83. *Ib.* xi. 7.
84. *Ib.* xvii. 12. 85. *Ib.* xviii. 14. 86. IV. xiii. 1.
87. *Ib.* xxi. 1. 88. V. iv. 12. 89. App. xvi. 10.
90. *Ib.* xxx. 8 (*per. caut.* are here transposed*, the text, as commonly printed, being unmetrical). 91. *Ib.* xxxii. 11. 92. *Ib.* xxxiii. 15.
93. IV. xi. 2.

TIBULLUS.

94. Non opibus mentes hominum curaeque levantur.
95. Vincuntur molli pectora dura prece.
96. Difficile est tristi fingere mente jocum | n.

VIRGIL.

97. Scinditur incertum studia in contraria vulgus.
98. Una salus victis nūllām sperare salutem | s.
99. Desine fata deum flecti sperare precando.
100. Dīscite justitiam moniti et non temnere divos.

94. III. iii. 21. 95. *Ib.* iv. 76. 96. *Ib.* vi. 34.
97. A. ii. 39. 98. *Ib.* 354. 99. A. vi. 376.
100. *Ib.* 620.

APPENDICES

APPENDIX A

PRELIMINARY

§ 193. The difficulties attending an investigation into the pronunciation of Latin are due to the fact that at no single period even in any one locality was the pronunciation uniform, that from century to century it changed over the whole field, and that our information from ancient sources, whether literary or inscriptional, is not only incomplete, but often contradictory.

§ 194. In any one period and locality three pronunciations are to be distinguished—the literary, the better-class colloquial (*sermo urbanus*), and the plebeian (*sermo plebeius, proletarius*).[1] The educated and uneducated Romans, we may be sure, differed as widely in their ordinary conversation as do the educated and uneducated Londoners of to-day; and the pronunciation of polite society, with its slurring or suppression of consonants and susceptibilities to fashion, we may be equally sure, was not that of the high-class actor or reciter who is bound by tradition and before all things deliberate and articulate in speech. Unfortunately, even in the histrionic or literary sphere there is no certainty that words were always pronounced as they are written. "Quid quae scribuntur aliter quam enuntiantur? Multa sunt generis hujus," says Quintilian.[2] And there are serious differences in the spelling itself, influenced as it has been by the copyists of a later age even more than by the individual preferences of the original writers. The usages too of poetry were in many respects different from those of

[1] There were, of course, many gradations. Quintilian, for instance, speaks of the "everyday style" which men of his class adopted in familiar intercourse with intimates and inferiors ("cotidianus sermo, quo cum amicis, conjugibus, liberis, servis loquimur": XII. x. 40).

[2] I. vii. 28–9.

prose, and we do not know how far they extended.[3] Both in poetry and prose the quantity of the vowels is often veiled beyond recovery.

§ 195. As between period and period and locality and locality[4] the differences must have been intensified; and perhaps in extreme cases they were as great as those between the "pure English undefiled" of Chaucer and the camp dialect of the Far West. "Latinitas et regionibus mutatur et tempore," says Cyprian.[5] At Rome itself the changes had been enormous. "Totus prope mutatus est sermo," says Quintilian.[6] Primarily no doubt these utterances referred to the materials of speech, but in a secondary degree they also apply to the pronunciation.

§ 196. The inscriptions and graffiti, of course, reflected more or less accurately the complex features of their times; but for the literary pronunciation of the Augustan age, or indeed of any age, they are not reliable guides even when they agree. The grammarians in like manner reflect for the most part the society in which they lived—often far removed from the conditions which prevailed at Rome in the Golden Age. Many of them knew Latin only as a foreign language, and perhaps only from books; and in some cases were obviously no better qualified to pronounce on the problems they discuss than a modern.[7] For a comprehensive view of their teaching the reader is referred to Seelmann and Lindsay. This

[3] What we do know is that the natural accent was often neglected; that two syllables were sometimes contracted into one; that in certain cases vowels were elided; that in similar cases final *m*, which in prose was sometimes heard, was almost regularly suppressed, though not at the end of a line; that vowels recognised as short were sometimes lengthened; that in the case of proper names the poets sometimes adapted the quantity to the metre; that in the case of verbs of the fourth conjugation the first *i* in forms like *audiit*, which in prose appears to have been long (Servius ad Aen. i. 451, though Priscian differs), was always shortened; that the long *e* in *steterunt*, etc., was also often shortened; that at the end of a line of verse the distinction between long and short was ignored; and that expressions like *factus est*, whatever the usage may have been in ordinary speech, were commonly pronounced as written.

[4] Every municipal town had its own "sermo oppidanus," and the surrounding district its "lingua rustica," while in the provinces there grew up in infinite variety what is sometimes known as "vulgar" Latin, the parent of the Romance languages.

[5] Epist. 25. [6] VIII. iii. 26.

[7] One of them (Donatus, K. V. 320. 19) is unable to decide the quantity of the vowel preceding final *m* because "it is difficult to find a decisive instance" (in poetry)! Another (Servius, K. IV. 522. 25) remarks that hidden quantities were often difficult to determine.

teaching is not always consistent—far from it; and where that is so, it becomes necessary—our purpose being a practical one—to choose and reject, for contradictory statements cannot both be true of the same set of facts at the same time. In these Appendices it will be natural to give chief prominence to the authorities whose dicta have contributed to the framing of our alliterative scheme.

§ 197. The scheme itself rests on the assumption that alliterative effects are obedient to law, and is wholly empirical. Built up in the rough out of materials supplied by lines of verse which seemed free from serious complications, it has been modified and modified to meet the new requirements which presented themselves as the work went on, until it was sufficiently advanced to become a sort of touchstone for the determination of the alphabetical values on which it necessarily hinged. The results are embodied in the foregoing pages, but the processes followed could not well be explained there, and the reader will want some evidence that the ground has been duly surveyed and competing ideas carefully examined. In tendering this evidence, one of the author's objects has been to register the difficulties which the problem involves, so that others who are tempted to pursue the inquiry and are not satisfied with his conclusions may be able to reconnoitre the situation at a sitting, and at least have within easy reach a repertory of unembroidered lines by which to test their theories at an early stage. Owing to the alliterative richness of the poets such lines are of rare occurrence, and the search for them is laborious.

§ 198. The following table of ancient writers, whose authority is invoked in this book, will be useful for reference. The Roman numerals denote the centuries in which they flourished,[8] the early, middle, and later portions of each being distinguished by *a*, *b*, and *c* respectively. When the numeral is asterisked, it means B.C.

§ 199.

*IV*b*. Aristotle.	II*a*. Caesellius Vindex.
VI*b*. Audax.	V*c*. Martianus Mineus Felix Capella.
? III. L. Caecilius Vindex.	
*I*b*. C. Julius Caesar.	II*c*. Flavius Caper.

[8] Reliable information is sometimes wanting, and the authorities consulted—Keil, Stolz, and Smith's *Classical Dictionary*—are not always agreed.

VI*ab*. Magnus Aur. Cassiodorus.
IV*c*. Flav. Sosipater Charisius.
*I*b*. M. Tullius Cicero.
V. P. Consentius.
I*b*. L. Annaeus Cornutus Leptitanus.
III*b*. Cyprian.
IV*c*. Diomedes.
*I*c*. Dionysius of Halicarnassus.
IV*b*. Donatus.
? IV. Sext. Pompeius Festus.
*I*b*. P. Nigidius Figulus.
*I–I. Verrius Flaccus.
II*b*. Aulus Gellius.
II*b*. Hephaestion.
II*a*. Velius Longus.
*II*c*. C. Lucilius.
? III*b*. Terentianus Maurus.
*I–I. Melissus.
I. Nisus.
IV*c*. Papirianus.
I*b*. C. Plinius Secundus.
V*a*. Pompeius Grammaticus.
VI*a*. Priscianus Caesariensis.
II*a*. Valerius Probus.
? pseudo-Probus.
I*c*. M. Fabius Quintilianus.
? IV. M. Plotius Sacerdos.
II*a*. Q. Terentius Scaurus.
IV*b*. Marius Servius Honoratus.
? IV–V. Flav. Mallius Theodorus.
*I*ab*. Terentius Varro.
III*b*. C. Marius Victorinus Afer.
IV*b*. Maximus Victorinus.

APPENDIX B

THE DIPHTHONGS *au*, *ai*, *ae*

§ 200. It is common ground that at least in early Latin the sound of a diphthong was that of its components when the latter were pronounced in rapid succession so as to form a single syllable. The first vowel would usually have chief prominence; and in all the above the *a*-sound must have originally been the predominant one; so that it is no great assumption to make, in the absence of evidence to the contrary, that each of the diphthongs retained enough of its flavour to rhyme both with *a* and each other.

§ 201. To begin with, the first, which from one point of view—owing to the volume of the *u*-sound—seems the most difficult, *au* in (say) *audit*, must have impressed the ear in much the same way as the combination *av* did in *pavit*, where the *a*-sound is only

affected by the *v* in the sense in which it is affected by (say) the *r* in *paret*. To drive the point home, we may say that *audit* rhymes singly with *paret* and doubly with *pavit*.

Obs. 1.—There does not appear to be a line which requires *au au* to count as a double.

Obs. 2.—Ter. Scaurus says (if the text is sound) that *v* was a consonant in the combinations *au eu*, etc. See § 217. i. *obs.*

§ 202. The following are cases where *au* must be accepted as a rhyme to *a* :

destináta | aúla dívitém manét : [1] *a* d t t
s | mórte vénalém petiísse laúrum : [2] *s* – l s l
al la

inhóspitálem et Caúcasúm : [3] s a a s
aut ácer hóstis Búpaló : [4] t t bp – (AA)
caúsam réddere véllet Aéliáno : [5] a r–r l l a.

Obs.—There are many words in which the *au* passed into *ō*, e.g. *plostrum*, *Clodius*, *loreola* (Cic. ad Att. v. 20, 4), *oricilla* (Cat.), *colicula* (Mart.), though originally the *o*-sound was regarded as "countrified." "Rustici *orum* dicebant" (for *aurum*), says Festus. *Cf.* Prisc. I. ix. 52, where it is said that the ancients often interchanged *o* and *au*. There is thus always the possibility that when the vowels are found in the same line they were intended to rhyme, as must have been the case in Cat. lxi. 163 (167). *Cf.* §§ 176. 15, 190. 43.

§ 203. The diphthong *ai* is of rare occurrence in our period (Baiae, Maia, etc.) ; for in most cases it had passed into *ae*, with which it must have rhymed sufficiently for alliterative purposes before the latter changed its character (§ 204). The reasoning advanced in the case of *au* applies equally to *ai*, which may therefore be assumed to rhyme with both *a* and *au*. Between *Baiae*, *bajulo*, and *balo* there is apparently no essential difference so far as the first vowel is concerned. Unfortunately, a test line is wanting.

§ 204. As to *ae*, it is known from Varro and others that the rustic pronunciation of this diphthong was that of the Latin *ē* ; and Professor Lindsay in his *Hist. Lat. Gram.* affirms that this pronunciation—

[1] Hor. C. II. xviii. 31. [2] *Ib.* III. xiv. 2. [3] *Ib.* Epod. i. 12.
[4] *Ib.* vi. 14 (see, however, § 177. 33). [5] Mart. XI. xl. 5.

which in late Latin became general—must have established itself at Rome even in Cicero's time.[6] This is borne out by:

cúm fugerét tamen úda Lyaéo | témpora :[7] c–g t d *e*
vívet éxtentó Proculéius aévo :[8] v t t e ev
cálvae mé numerús tuaé feféllit :[9] l e – e l
ve ve
pérmissúm saevó caput állatúra Lyaéo :[10] o s–s o t t –
eo eo.

The following relies on parallelism:

-raé désine dúlciúm ⎫ d e d
máter saéva Cupídinúm | c[11] ⎭ t e d nn.

APPENDIX C

THE DIPHTHONGS *oi*, *oe*

§ 205. *Oi* after passing through the form *oe* had in most cases been reduced to *u* (e.g. *unus*, *utor*) as early as the second century B.C.; and *oe* itself was only retained in "some words of the legal or official style like *foedus* (a treaty) and poetical words like *amoenus*, *foedus* (foul)." Professor Lindsay, from whose *Hist. Lat. Gram.* this statement is derived (p. 174; *cf.* pp. 14–15), says that the *oe* was pronounced like "the German *ō* rapidly followed by the *e*-vowel"; but there is apparently no decisive line which supports this view under our alliterative scheme. The evidence from that source points to *o* as the predominant sound during our period, with a tendency—as may be inferred from the variations in the spelling of such words as *coena* (*caena*, *cena*), *foenus* (*fenus*), *foemina* (*femina*), *coelum* (*caelum*), etc.—to pass into the *ē*-sound. *Boii*, *Troia*, etc. (*cf.* § 209) show the *oi* unmodified. In the following line there is no escape from the *o*-sound:

erráre pér lucós amoénae :[12] r r o o.

[6] Pp. vii, 13. Cf. *L.L.* p. 42. The common view is that *ae* had the sound of *ai* in *aisle*. Roby declares it to have been "nearly that of the single vowel *a* in *hat* lengthened" (*School Lat. Gr.*, § 11).

[7] Hor. C. I. vii. 22.

[8] *Ib.* II. ii. 15.

[9] Mart. V. xlix. 3.

[10] Stat. Theb. xi. 320.

[11] Hor. C. IV. i. 5. *Cf.* II. xix. 1, where the same line occurs and parallelism is also present—though not necessary there, an uncompensated blank being permissible in a first line (§ 112).

[12] Hor. C. III. iv. 7.

Obs.—In the case of *quoi* the *o* was otiose, for Quintilian tells us that the dative was so spelt (in his boyhood) merely to distinguish it from the nominative.[13]

APPENDIX D

THE DIPHTHONG *eu*

§ 206. The sound of this diphthong is usually assumed to be that of *ev* in the English *clever*, if the *v* were pronounced as a *w*; and when *seu* (for instance) is found in a position to rhyme with *fleve-* and the like, the temptation to accept that view is great. But there does not appear to be any line which requires the rhyme, while there is at least one which negatives it and requires the pronunciation *oo*, viz.

véllicet heú seró flébis amáta diú : [14] l tu f lb t u.

The following may be corrupt (see § 179. 52) :

seú ratió fatúm víncere nűlla valét : [15] u – t n nu t (VV).

APPENDIX E

THE LETTER *i* (*j*)

§ 207. In certain cases this letter had a consonantal force which is often indicated in modern times by the symbol *j*. It was then pronounced like the *y* in "yet" or "young," and in combination with another consonant could (prosodially) lengthen a preceding vowel, *e.g.*

aút ut erúnt patrés īn Júlia témpla vocáti : [16]

[13] I. vii. 27. If the spelling of this particular word in (say) Cicero has been systematically altered by the copyists of a later age, it is clear that no reliance can be placed on them in other cases where the fashion changed. Have these copyists also systematically altered the spellings *-mf -mv*, which Cicero is known to have favoured (see § 299) ? They have certainly done so in Mar. Vict., where, in the very sentence in which the grammarian recommends Cicero's spelling, our texts show *nf*—as indeed they do throughout the treatise along with *nv* (K. VI. 18. 14). [14] Prop. II. v. 8. [15] Ov. Tr. III. vi. 18.

[16] Ov. Ex P. IV. v. 21. In Statius the consonant does not always make position, *e.g.* Theb. i. 62 : "Firmastí si stágna pětjí Cyrrhaéa bicórni." *Cf.* i. 69.

§ 208. The functions of the letter depended on its position, and may be distinguished thus :

i. When it immediately preceded a consonant or *h* (e.g. *ăit*,[17] *sive, dijudico, mihi*) it was merely a vowel.

ii. When it immediately preceded a vowel, it was either (*a*) a consonant (e.g. *Juno, adjuvo*), or (*b*) a vowel which carried a consonant in its bosom (e.g. *Troia, Iulus, abies*).

Obs. 1.—The *mihi* type (*i* before *h*) has been included under i. with some hesitation, there being so many lines that suggest its inclusion under ii. (*b*), though none that seem decisive. *Cf.* § 230. 14.

Obs. 2.—In some cases—owing fundamentally to laziness (§ 16)—the first of two *i*'s was suppressed (e.g. *inice* for *injice*), though the preceding syllable was not always shortened.[18]

§ 209. To begin with cases of the *Troja* type, the ancient doctrine was that between two vowels the *i* was a consonant, and that in speech the consonant was doubled, thus lengthening the preceding vowel by " position." For instance, Velius Longus says : [19]

> " Ipsa natura i litterae est ut interjecta vocalibus latius enuntietur, dum et prior illam adserit et sequens sibi vindicat." And so (as he afterwards puts it) " duarum consonantium obtinet vicem."

And Priscian,[20] in speaking of *Maiius, peiius, eiius*, etc., as the forms used by the ancients (meaning, no doubt, Cicero, etc.), remarks that the words could only have been pronounced by attaching the first *i* to the preceding vowel and the second to the following. So too Ter. Maurus, in a passage too long to quote,[21] has

> i bis profuit
> cum facit longam primam Troia, Maia et alia.

There are also inscriptions which countenance the same view, *e.g.* SESTULEI-US, SESTULE-IO.[22] Short of exhibiting the two letters, nothing could be more significant, having regard to the ancient doctrine of syllabification.

The modernists, however, while they accept the doubling of the *i*, regard the first as a vowel—as the first *y* certainly is in English

[17] *Cf.* Prisc. X. i. 1. [18] *Cf.* Gell. IV. xvii. 9. [19] K. VII. 55. 7, 18.
[20] I. iv. 18. [21] K. VI. 344, v. 640. [22] Seelmann, p. 236.

in such a case as " say you " ; and the lengthening of a short vowel before the two *i*'s, which the ancients held was due to " position," is accordingly explained as due to the formation of a diphthong, so that *Troia* (Τροία) is not *Troj-ja* but *Troi-ja*.

This is only another way of representing the *i* as a vowel carrying a consonant in its bosom, and we have given preference to the latter description only because it brings *Troia* and the like into the same class as *Iulus*, etc. What is important to remember is that the consonant belongs equally to both syllables (§ 28), so that *Aiax=Ai-j-ax*, *peior=pei-j-or*, *eius=ei-j-us*, *cuius=cui-j-us*, *huius =hui-j-us*, etc.

Obs. 1.—The doubling of the *i*, entailing a lengthening of the preceding vowel, does not apply to compounds (*bĭ-jugus*, etc.).

Obs. 2.—By a poetic licence the *i* sometimes formed a syllable in itself, *e.g.* Catullus and Martial make *Gaĭus* a dactyle.

Obs. 3.—Nigidius Figulus deemed the diphthong *ei* a stupid superfluity in Latin, seeing that it was always replaceable by *ī*.[23] On that view *peius* would be pronounced as *pi-yus*, *eius* as *i-yus*, etc., which seems untenable and is negatived by at least one line under our alliterative scheme, viz.

meientis mulae cunnus habere solet : [24] e t l – e lt (MM).

What saves the credit of the grammarian is that in making his general statement he took no account of these *ei*'s, for to him they were *ej*'s.

§ 210. In line with the modern view (put as we have put it) is the usage which our alliterative scheme postulates in the case of words like *Iulus*, *abies*, *audiet*, etc. For here too we hold that the *i* does double duty, the pronunciation being *I-y-ulus*, *abi-y-es*, *audi-y-it*, etc. This is the feature which the grammarians appear to refer to when they speak of a *pinguis sonus* as opposed to an *exilis* or *tenuis sonus*.[25] They make the same distinction in speaking of *u*, which, as we shall see, behaves like *i* in this matter.

Obs.—It would thus seem that *abjete*, *fluvjus*, *Nasidjenus*, *stelljo*, and the like are simply cases of contraction, comparable to *lamna*, *calfacio*, *aspris*, *soldus*, etc.

§ 211. Notwithstanding the absence of a crucial instance, it may fairly be assumed—as a corollary to the above—that the vowel (in obedience to liaison) exercised the same force when it appeared *in*

[23] Apud Gell. XIX. xiv. 8. [24] Cat. xcvii. 8.

[25] *E.g.* Servius (K. IV. 422. 1) and Pompeius (K. V. 103). *Cf.* Lindsay, *L.L.* p. 48.

hiatu in the body of a line, where the movement was always rapid (§ 29). So treated, it adds the groups *rjp rj jp* to the following fine line :

sit pecori. apibus quanta experientia parcis.[26]

Obs.—The question arises whether *i* had the same power at the end of a line, when it immediately preceded an initial vowel in the following line. In the absence of a decisive instance, the point must remain unsettled. But *cf.* § 181. 60, § 183. 65, § 219 *obs.*

§ 212. As stated in § 107, the treatment of *j* as a consonant did not wholly destroy its character as a vowel, for, like the sister-letter *v*, it might stand between two other letters without offering any resistance to their union as a couple.

§ 213. The following will illustrate generally :

néc sese á gremio íllius movébat : [27] c g j j –
cs sg

jám licét veniás maríte : [28] j t j t

júverít quoniám palám | c [29] : j – j c (v.l. *invenit*)
cn nc

ausa ét jacéntem vísere régiám | v : [30] s c s g J

május Echíoniaéve Thébae : [31] j j je e

et Chía vína aut Lésbiá | v : [32] ij i – j
jv j*v*

in ímpiam Ájacís ratém | o : [33] m j—j – m
ja ja

Aéglen | ét jacet ín medió sícca puélla toró : [34] t t o – – o
*n*tj tn dj

hórum déliciás supérbiámque : [35] r – j r j
cj j – c

paráre coénam jússus ést matúriús : [36] r – s s r s
js js

glória púgnantés víncere májor erát : [37] g g t c – t
rj jr

ésses Ionií fácta puélla marís : [38] s si i F – s.
ij ji

[26] Virg. G. i. 4.
[27] Cat. iii. 8.
[28] *Ib.* lxi. 187 (191).
[29] *Ib.* 199 (203).
[30] Hor. C. I. xxxvii. 25.
[31] *Ib.* IV. iv. 64.
[32] *Ib.* Epod. ix. 34.
[33] *Ib.* x. 14.
[34] Mart. XI. lxxxi. 2.
[35] *Ib.* XII. lxxv. 6.
[36] Phaedr. III. xix. 2.
[37] Ov. Am. II. ix. 6.
[38] Prop. II. xxvi. 14.

APPENDIX F

THE LETTER *u* (*v*)

§ 214. This letter, being both a vowel and a consonant, is very much on all fours with *i* (*j*), and where the behaviour is the same the treatment of it here may be advantageously shortened. In late Latin the consonant came to be sounded as a *b* or even as an English *v*, but during our period it was a *w*, as is proved in the case of *ave* by Cicero's story of the fig-seller whose cry "cauneas," mistaken for *cave ne eas*, terrified the soldiers of Crassus on his departure for Parthia in 55 B.C.,[1] by Phaedrus's story of the raven, whose caw was mistaken for *ave*,[2] and by Juvenal's *causis* for *cave sis*.[3]

§ 215. As a consonant, *v* might help to make "position," though in this matter it did not operate so regularly as *j*. In *ăqua*, for instance, the *cv* does not lengthen the preceding vowel (except in late Latin). The truth appears to be that in their consonantal capacities the semi-vowels had only the limited powers of a liquid (*l m n r*). *Cf.* Statius's treatment of *j* (§ 207. 16).

§ 216. That *v* was also a rhyming element is shown by such lines as

Conspicuam fulvo vellere vexit ovem.[4]

Indeed it is so often utilised in this way that Sidgwick, who was impressed by the frequency of its occurrence in Virgil, describes it as the commonest alliterative feature in that author.

§ 217. Like *i* (*j*), but with two differences in behaviour (§ 221), its functions depended on its position, and may be distinguished as follows:

i. When it immediately preceded a consonant or another *v* (e.g. *ut*, *uvidus*) it was merely a vowel.

Obs.—If reliance can be placed on the statement in Ter. Scaurus that *v* in *au eu iu ou* is a consonant,[5] *u* is not a vowel in *aut*, *prout*, etc. But Keil, who distrusts the text, rearranges (in a note) so as to exclude this view.

ii. When it immediately preceded a vowel, it was either (*a*) a consonant (e.g. *venit*, *avidus*, and, as will presently appear, *qui*), or

[1] De div. II. xl. 84. [2] App. xxi. [3] ix. 119.
[4] Ov. Am. II. xi. 4. [5] K. VII. 17. 3 (note on p. 16).

(*b*) a vowel which carried a consonant in its bosom (e.g. *tenuis*=*tenu-w-is*, *duo*=*du-w-o*, etc.), such consonant—like other inter-vocalic consonants (§ 28)—belonging equally to both syllables.

Obs.—This pronunciation is required by a large number of lines, and would have seemed the only natural one, were it not known that the word *uvam* was a difficulty to the Greeks, who were given to pronouncing it as *u-am.*[6]

§ 218. Again, like *i* (*j*)—under cover of poetic licence—the consonantal *v* was sometimes treated as a vowel (e.g. *sĭlŭa*, *cŭi*, *aqŭa*[7]), and the vocalic *u* was treated as a consonant (e.g. *genva*, *dvellica*, etc.).

§ 219. Like *i* (*j*) too, when *u* ended a word, it admitted of being liaisoned to a following vowel in its own line, *e.g.*

heú ubi móllitiés péctórisílla tuí :[8] v l s T sl v.

Obs.—As in the case of *i*, the question arises whether a final *u* at the end of a line behaved in like manner before an initial vowel in the next line. Unless *fortior* lengthens the first *o* (cf. *fors*, *fōrtis*), the following line would seem to show that it did:

íctu | ádmonitú coepí fórtior ésse tuó :[9] vd t p fr r v.

§ 220. And finally, like *i* (*j*), it might stand between two other letters without offering any resistance to their union as a couple.

§ 221. But unlike *i* (*j*) it was never doubled between two vowels, and accordingly, when not accompanied by another consonant, could not lengthen a preceding vowel (e.g. *ăvarus*); and unlike *i* (*j*) it had the power, when initial, of contributing a *v* to an immediately preceding unelided *o* (in its own line), *e.g.* (perhaps the only crucial instance)

pepércit áris. Ó utinám nová :[10] r r v nn v.

Obs.—This power may have extended to other unelided vowels.

§ 222. A special problem connected with this letter is the determination of its character after *c*, *g*, and *q*. As the subject is discussed by nearly all the grammarians, it would be a long task to analyse the entire position. The point, however, which has chief importance for us emerges with tolerable clearness. The letter *u* after the consonants named had the *w* sound, as it had after *s* in *suadeo*,

[6] Consentius, K. V. 393. 1. [7] Lucr. vi. 552, etc. [8] Ov. Am. III. viii. 18.
[9] Ov. Ex P. I. iii. 8. [10] Hor. C. I. xxxv. 38.

suavis, etc. The only difference between the *v* in *quo* and that in *vitulus*, *primitivus*, etc., was, according to Velius Longus,[11] that the latter was slightly aspirated (*sonat cum aliqua aspiratione*). *V, quamvis contractum*, says Priscian,[12] who seems to be trying to describe a sound like that in "quick," *eundem tamen, hoc est y* [*ŭ*], *habet sonum inter q et e vel i vel ae diphthongum positum, ut que, quis, quae. Necnon inter g et easdem vocales, cum in una syllaba sic invenitur, ut pingue, sanguis, linguae.* And to this he adds: *dicimus anguis sicuti quis, et augur sicut cur.* Moreover, Pompeius,[13] in calculating the value of *ensque*, assigns to *v* the same musical time as to *n* and *s* and *q*. Thus *qui*, beyond a doubt, =*cwee*, and *urgueo* (when so written) =*urgweo*. There were many words like the latter which might be spelt and pronounced with or without the *v*, according to the taste of the individual (*ungo, coquus, equus*, etc.).[14] We have to take these words as we find them.

§ 223. What seems certain is that *u* and a following vowel did not in combination form a diphthong, for diphthongs are long, whereas *-quĕ, aquĭla, sanguĭs*, etc., are short. The *v* in such cases is therefore a (quasi-liquid) consonant—as it also is in *huic*.

§ 224. It appears that the letter *q* is only a symbol for *cv*, and that the insertion of a *u* after it is altogether irrational. Velius Longus, who puts forward this view, tells us that *quis quae quid* were sometimes written as *qis qae qid*.[15]

Among the words involving this letter is *quum*, which after being in universal use in this form up to about A.D. 50 passed into *cum*, under the influence, as Stolz thinks,[16] of *tum*. *Cur* had gone through a like transformation at a much earlier date,[17] and the fact lends some support to the statements or implications by Velius Longus and one or two others that the *v* after *q* was weaker than other *v*'s. That the *u* in *quum* was originally vocal seems certain, for otherwise the letter would not have been there; but Marius Victorinus tells us that it was silent even at the beginning of our period:

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[11] K. VII. 58. 17.
[12] I. ii. 6, iv. 15.
[13] K. V. 113. 24.
[14] *Cf.* Vel. Long. K. VII. 67, 15 and 79. 11.
[15] *Ib.* 53. 18.
[16] p. 254.
[17] So had *hircus*, as proved by its derivative *hirquitallus*. Thus Vel. Long., who thinks that the *v* in *antiquo*(*d*) was due to the word being derived from *quod* ("ab eo quod est 'quod'")—K. VII. 60. 3.

"Cum, adverbium temporis, antiqui quatuor litteris scribebant. In his 'quum' apud Catonem, rursus 'quom.' Sed antiqui, cum ita scriberent, pronuntiabant tamen perinde ac si per c scriptum esset."

It is to be remarked that if the *v* were sounded, Cicero's objection to *cum nos* would have lost its point.[18] There does not appear to be any line which demands its pronunciation in our period.

§ 225. The following will illustrate the various points referred to. An alternative analysis is often possible, but not without the assistance of either a hidden or visible consonantal *v*.

vós hinc íntereá valéte abíte : [19] v t v t t
nam únguentúm dabo quód me*aé* puéllae : [20] ng n cv – v
nt nd
vúlnere quá pereát sagítta : [21] v v t t
non cívium árdor práva jubéntiúm | n : [22] v r rv n n
ab sé remóvisse ét virílem : [23] sr V s r
dúrataéque soló nivés : [24] d te – e
vs v.s
créde vélocí nisi heríle mávis : [25] cr v c r v
quód fugiéns semel hóra véxit : [26] c⁀g s – s
cv vc
manúm puélla sávio ópponát tuó : [27] np v v p n v
equína quáles *ú*berá | ventérque : [28] c c – *r*
cv cv
et Chía vína aut L*é*sbiá | v : [29] i vi – *v*
jv j*v*
Lúna neque íllius fórma secúnda tuaé : [30] n v S – n v
nc cn
ávertít vultús némpe puélla suós : [31] v t ts pp v s
putáre | ét quasi cúm veró númine pósse loquí : [32]
t cm – m – c (CC)
cv cv
át puer Ámphissós namque hóc avus Eúrytusílli : [33]
– r s c⁀c r s
cv cv
cálvae mé numer*ús* tuaé feféllit : [34] l e – e l.
ve ve

[18] *Cf.* § 263.
[19] Cat. xiv. 21.
[20] *Ib.* xiii. 11.
[21] Hor. C. I. xxvii. 12.
[22] *Ib.* III. iii. 2.
[23] *Ib.* v. 43.
[24] *Ib.* xxiv. 39.
[25] *Ib.* xxvii. 63.
[26] *Ib.* xxix. 48.
[27] *Ib.* Epod. iii. 21.
[28] *Ib.* viii. 8.
[29] *Ib.* ix. 34.
[30] Ov. Am. I. xiii. 44.
[31] Ov. A.A. ii. 616.
[32] Ov. Ex P. II. viii. 10.
[33] Ov. Met. ix. 356.
[34] Mart. V. xlix. 3.

APPENDIX G

THE LETTER *y*

§ 226. This letter is of infrequent occurrence, being (properly) found only in words borrowed from the Greeks; and as an initial was always aspirated.[1] Described by Ter. Maurus as an attenuated *u* (*cf.* Introd. *ad fin. supra*), it must have been something like the French or Welsh *u*, which would be near enough in sound to the Latin *i* to rhyme with it, *e.g.*

Lýdia díc per ómnes :[2] d d –
yd di

Obs.—The grammarians, as often happens, are not agreed. While Audax[3] would in the absence of *y* write *hymnus* as *himnus*, Maxim. Victorinus[4] would spell *Hylas* as *Hulas*.

§ 227. Before a vowel it must have behaved like pre-vocalic *i*, contributing a *j* to the following syllable: so that the letter is a close approximation to our English *y*. Without this *j* the following line would have two blanks, with compensation for one only:

s | óccidis Áonií puer áltera cúra Lyaéi :[5] *s* s j r r j
ji rl rl ji.

Some other cases suggest at first sight that it contributed a *v* to the following syllable, *e.g.*

-túsque tésta | quá modo férbuerát Lyaéo :[6]

where the correct analysis, however, is: *qv* r r –
fr br

Obs.—Λυαῖος could not have been pronounced with a *v*. *Cf.* § 217. ii. *obs.*

APPENDIX H

THE ASPIRATE

§ 228. Though the grammarians were reluctant to recognise the aspirate (*nota aspirationis*) as a letter, it is clear from Catullus's famous skit (lxxxiv.) that it was well sounded when used. In

[1] Cornutus, K. VII. 153. 16. [2] Hor. C. I. viii. 1. [3] K. VII. 327. 2.
[4] K. VI. 196. 5. [5] Stat. Theb. vii. 684. [6] Stat. Silv. IV. v. 16.

English its alliterative value cannot be questioned, when it is an initial *in arsi*, as for instance in Byron's line:

Our hearts divided and our hopes destroyed;

and it seems quite reasonable to hold that in Latin too its presence would be sufficiently felt to constitute a rhyme, *e.g.* in

haeret adhuc Orci licet has exaudiat herbas.[7]

§ 229. Subject to § 235, it did not affect the pronunciation of any consonant to which it was attached. *Spiritus potestatem litterae non mutat*, says Priscian,[8] who also tells us that it was sounded more strongly after a consonant than when it was an initial.[9] There would thus be no blank in the Adonic

Phthíus Achílles [10]

nor in such collocations as

hórto | Phýlli.[11]

§ 230. The difficulty is to decide whether the *h* appeared in a particular word at a particular time; for the fashion varied very much, and Velius Longus tells us that there was no fixed rule (*firmum catholicum*) [12]—except presumably in the matter of initial *y* (§ 226). Even Cicero found it necessary to adapt himself to a new mode in the case of such words as *pulcher*, *triumphus*, etc., the earlier practice having been to aspirate vowels only.[13] The following passage from Quintilian will elucidate the general situation:

> H litterae ratio mutata cum temporibus est saepius. Parcissime ea veteres usi etiam in vocalibus, cum "aedos ircosque" dicebant. Diu deinde servatum, ne consonantibus adspirarent, ut in "Graccis" et "triumpis." Erupit brevi tempore nimius usus, ut "choronae, chenturiones, praechones" adhuc quibusdam inscriptionibus maneant, qua de re Catulli nobile epigramma est. Inde durat ad nos usque "vehementer" et "comprehendere" et "mihi."[14]

[7] Lucan, vi. 715. [8] I. iv. 14. [9] I. v. 24. [10] Hor. C. IV. vi. 4.
[11] *Ib.* xi. 2–3. [12] K. VII. 69. 15. [13] Cic. Or. xlviii. 160.
[14] I. v. 20. The passage concludes with the statement that *mehe* for *me* was also found in some ancient writings. The disappearance of the *h* in this case suggests that the aspirate may not have been so strong in *mihi* as to prevent the first *i* from contributing a *j* to the following vowel. But a crucial line is not forthcoming.

§ 231. The words in which the *h* was so thoroughly established as to justify a poet in relying on it as a rhyme cannot have been very numerous; and it is not surprising that the lines should be few in which its powers can be demonstrated. There are possibly only the following:

Hýlaeúm domitósque Hérculeá manú | t :[15] h d t h – *t*
nd nt

vénissét mallém fúneris hóra mihí :[16] n s M n sh h

nullum ínquit ílle vérum hoc á summó mihí :[17] l c il – c mm i
mh mh

§ 232. The relations of this letter to *f* will be considered in Appendix K.

APPENDIX J

b, *p*; *g*, *c* (*k*, *q*); *d*, *t*

§ 233. The sounds symbolised by *b* and *p* are closely related, being in both cases produced by compression of the lips. The difference is that, while the former is "voiced," as the technical expression is, the latter is "unvoiced"—a distinction which also applies to some of the letters produced by other organs, viz. to *g* and *c*, to *d* and *t*, and (where it will perhaps be best appreciated) to *z* and *s* in the English words "gaze" and "gas."

§ 234. In modern verse, where all depends on a single terminal rhyme, the equivalence of voiced and unvoiced letters could not be accepted; but in Latin, where rhyme pervades the whole line, there was room for indulgence, and in fact there are in every poet quite a number of lines which make it plain that strictness was not demanded. In special cases indeed, even in Lyrics (*cf.* Horace's C.S.), a poet might forbear to exercise his liberty in his reaching after the highest excellence; but usually it was not so, and if a *d*, for instance, were not forthcoming to rhyme with another *d*, then *t* would be admitted. It was of course only a second best, but still it was obviously held to be good enough; and the licence thus taken was so far from being regarded as a reproach that it is sometimes taken

[15] Hor. C. II. xii. 6. [16] Ov. Tr. V. xi. 12.
[17] Phaedr. IV. xix. 11. *-rŭm hŏc ā* is assumed to be an anapaest.

twice or (in rare cases) thrice in the same verse, even in the hexameter, though as a rule a line of this length is independent of any indulgence whatsoever.

§ 235. It is to be observed that in rapid pronunciation, when a flat (*b d g*) is closely united to a sharp (*p t c* and the unvoiced *s*), the flat itself necessarily becomes a sharp. For instance, *urbs*, *ag-tum*, *adsum*, *quos dedit* could not be other than *urps*, *actum*, *atsum*, *quos tedit*.

The same consideration applies to *b* and *d* when immediately followed by *h*. In that position they rhyme strictly with *p* and *t* respectively, as—in obedience to the same phonetic law—they do in Welsh, where the rules relating to rhyme are very stringent.

Obviously the rhyming of a flat with a sharp under the circumstances described is not to be regarded as a laxity.

Obs. 1.—Ann. Cornutus and Caecilius Vindex,[1] in speaking of *ad* in composition, say that the *d* could not be sounded before *l n* or *r* and was therefore assimilated. *Nullo modo sonare d littera potest.* It seems to follow that in cases where assimilation was not attempted (*Hadria*, *apúd nos*, etc.) the *d* was pronounced as *t*.

Obs. 2.—Professor Lindsay, relying apparently on the changes which certain words underwent in popular contractions (e.g. *vetulus*, *veclus*), says that *t* when immediately followed by *l* was pronounced as *c*.[2] Were this the fact, Ter. Maurus might have been expected to mention it in connection with *vv.* 865–6, but he does not. The author is unable to produce a case to which his alliterative test can be effectively applied.

Obs. 3.—In the case of final *d* (*ad*, *apud*, *aliud*, etc.) the *t*-sound may have been the normal pronunciation, as it almost certainly was in late Latin.

§ 236. The following are some of the lines which demand recognition of the licence:

b, p.

Favóni | néc saeví Boreae aút Apéliótae :[3] *n* b t p t
Lésbió primúm moduláte cívi :[4] lb p mm l ii
ergo óbligátam rédde Jovi dapém :[5] gb g d d p
bacchábor Édonís recépto :[6] c R – c
cb cp
nec párcit ínbellís juvéntae :[7] p nb – n
tn nt

[1] K. VII. 151. 13 and (almost in the same words) 207. 7.
[2] *L.L.* p. 81.
[3] Cat. xxvi. 3.
[4] Hor. C. I. xxxii. 5.
[5] *Ib.* II. vii. 17.
[6] *Ib.* 27.
[7] *Ib.* III. ii. 15.

supérbus íncedís maló | s :[8] p–b s s *s*
túrba ruúnt in *mé* lúxuriósa procí :[9] t *t* – cs s c
rb pr
sígnatúm memorí péctore nómen habé :[10] i m i p m b
t | haéc fac in éxiguó témpore líber erís :[11] t s t p b s
ét breviús quam nós *íl*le perégit itér :[12] t s s – r tr
br pr
mémbraque súnt cerá pállidióra nová :[13] b N ra p r a
s | úberiús null*í* próvenit ísta segés :[14] b s – p s s
ts ts

g c (*k q*).

claúdite óstia vírginés :[15] c s g s
léti córripuít gradúm :[16] t C t d
régibus hórribilíque Médo :[17] reg r c e
quercéta Gárgan*í* labórant :[18] c gr – r
crc grg
clarí Gigánteó tri*ú*mpho :[19] g gt t – (CG)
stérnat aquaé nisi *f*állat aúgur :[20] n cn – g
tc tg
robíginem aút dulcés alúmni | póm- :[21] g tt c *m*
calíginósa nócte premít Deús :[22] g s ct t s
ímmunem meditór tíngere póculís | pléna :[23] m m t tg c *l*
silvís feraé | dulcí sopóre lánguidaé :[24] c – g D
lc l–g
porrécta mérgos j*ú*verís :[25] r r – r
rc rg
córrupít magnúm núlla puélla Jovém | s :[26] c P g l vl v
glória púgnantés víncere m*á*jor erát :[27] g g t c – t
rj jr
témpora Phoébeá vírgine néxa tulít :[28] tp p – g c t (TT)
ádde quod Íllyricá si j*á*m pice nígrior éssem | n :[29]
d d cs – g s
rc gr

[8] Hor. Epod. xv. 18. [9] Ov. Her. i. 88. [10] *Ib.* xiii. 66.
[11] Ov. Am. II. ii. 40. [12] Ov. Ex P. I. iv. 32. [13] *Ib.* x. 28.
[14] *Ib.* IV. ii. 12. [15] Cat. lxi. 227 (231). [16] Hor. C. I. iii. 33.
[17] Hor. C. I. xxix. 4. [18] *Ib.* II. ix. 7. [19] *Ib.* III. i. 7.
[20] *Ib.* xvii. 12. [21] *Ib.* xxiii. 7. [22] *Ib.* xxix. 30.
[23] *Ib.* IV. xii. 23. [24] *Ib.* Epod. v. 56. The blank is really covered by the interlineal *ispr.*
[25] *Ib.* x. 22. [26] Ov. A.A. i. 714.
[27] Ov. Am. II. ix. 6. [28] Ov. Ex P. II. ii. 82. [29] *Ib.* IV. xiv. 45.

d t.

pár diés agite ín modúm | d :[30] d – t d
tn dn

sórdebánt tibi vílicaé | cónc- :[31] d t – c
db tb

éx Ariádneís aúrea témporibús :[32] s d s – t s
srd s.r.t

décertántem Aquilónibús :[33] d tn n –
dc tc

Ílió divés Priamús relícto :[34] l d s s lt

núper sóllicitúm quaé mihi taédiúm | n :[35] n – n e e n
tn dn

de génte súb divó moréris :[36] t d – r.r (DD)

paúperí reclúditúr :[37] pp r d tr

ínter lúdere vírginés :[38] nt d rr n

róre deós fragilíque mýrto :[39] or o – r
rdo rto

Júle cératís ope Daédaléa :[40] l e t d le

nomén beáti quí deórum :[41] N t d –
ti id

lassí sub ádventúm virí :[42] i d t i

núnc jacet ín viduó crédulus ílle toró :[43] n n o r – ro
rd tr

tántum móbilitás ílla decóris habét :[44] t o t – o t
lt ld

pársque suúm mundí núlla tenébit itér :[45] r mm d n n tr

víx humilí durám réppulit árte famém | c :[46] – d rn r rt n
ld..r lt.r

Mixed.

nondúm subácta férre jugúm valét :[47] d bc f g t

ámbitióne relégatá te dícere póssum :[48] b – g t . . t c p
at at

út culpént alií tibi mé laudáre necésse est :[49] t t t – d C
p–t tb

[30] Cat. lxi. 38.
[31] *Ib.* 132 (136).
[32] *Ib.* lxvi. 60.
[33] Hor. C. I. iii. 13.
[34] *Ib.* x. 14.
[35] *Ib.* xiv. 17.
[36] *Ib.* II. iii. 23.
[37] *Ib.* xviii. 33.
[38] *Ib.* III. xv. 5.
[39] *Ib.* xxiii. 16.
[40] *Ib.* IV. ii. 2.
[41] *Ib.* ix. 47.
[42] *Ib.* Epod. ii. 44.
[43] Ov. Her. v. 106.
[44] Ov. A.A. iii. 352.
[45] Ov. Tr. I. viii. 6.
[46] Ov. Ex P. IV. iii. 40.
[47] Hor. C. II. v. 1.
[48] *Ib.* I. Sat. x. 84.
[49] Ov. Her. xii. 131.

arrípuit ílle véniam síbi darí rogát :[50] rp t – b r t
p⁀t bd

grus vénit ílle púerum júbet offám daré :[51] e t p b d e
d | agébas ínquit ílla nón erat ótiúm | u :[52] g c t o to –
dg c^t

§ 237. In connection with *t*, it may be remarked that the combinations *-ntc* and *-stc* are difficult to pronounce in the same foot; and there can be little doubt that in these cases the *t* was regularly suppressed. That it was so in *postquam* we know on the authority of the grammarians.[53]

For *-ntc* the following is a crucial line:

néc viridés metuúnt colúbrae :[54] n d–t n –
nc nc

Virgil has no less than four examples of the combination in

hinc metuunt cupiuntque dolent gaudentque nec auras.[55]

When the *t* and *c* were in separate feet, the *t* was sounded, *e.g.*

lúcidiór visa ést quám fuit ánte domús :[56] c – s c t–t s.
cd tc

APPENDIX K

THE LETTER *f*

§ 238. The descriptions of this letter by Ter. Maurus,[1] Mar. Victorinus,[2] and Mart. Capella[3] leave no doubt that their pronunciation was that of the English *f*. But it is to be observed that they were all Africans, and though the pronunciation they attest was the one which ultimately prevailed, it is clear from the statements of Quintilian and Priscian that it was not the pronunciation at Rome in the first century A.D., nor in the East even in the sixth. There can thus be little doubt that it arose in some of the western provinces, and was due to a foreigner's inability to produce what is known to

[50] Phaedr. App. iv. 6. [51] *Ib.* xi. 15. [52] *Ib.* xxviii. 5.
[53] *e.g.* Mar. Vict. K. VI. 22. 11. [54] Hor. C. I. xvii. 8.
[55] A. vi. 733. [56] Ov. F. i. 94.
[1] K. VI. 332, *v.* 227. [2] K. VI. 34. 9. [3] iii. 261.

have been a difficult sound.[4] The Englishman's dentification of the Welsh *ll* in Llanelly and the like is a somewhat similar case.

§ 239. Priscian tells us that the early Latins, following the example of the Aeolians, substituted *f* for the aspirate :

> Antiqui Romani, Aeoles sequentes, loco aspirationis eam (f) ponebant ;[5]

that this *f* moreover had the same sound as it had among those Aeolians :

> f, Aeolicum digamma, . . . apud antiquissimos Latinorum eandem vim quam apud Aeoles habuit ;[6]

and that this sound was that of consonantal *v*, as pronounced in his own day (being that of *b*) :

> Habebat haec f littera hunc sonum quem nunc habet u loco consonantis posita, unde antiqui af pro ab scribere solebant.[5]

§ 240. The above was the early *f*, which if not aspirated from the first became so later,[7] and so strongly that in a number of Latin words *h* was during the classical period the only survival of an original *f*, e.g. *hordeum*, *haedus*, *hircus*, *hariolus*, *harena*.[8] There are many cases where it represented the Greek φ (*fama*, φήμη ; *Dafne*, Δάφνη, etc.) ; yet the sound was not the same, for Cicero ridiculed a Greek witness who could not produce it correctly in the word *Fundanius*.[9] Nor was it the same as the Latin *ph*, for Priscian notes a difference, which he emphasises by the remark that while words of foreign origin were written with *ph*, those of home growth were written with *f*.

§ 241. *Ph* was simply *p* plus an aspirate, as in the English *top-hat*. That the *p* was not modified in the combination is certain—*spiritus potestatem litterae non mutat*—and the difference between *f* and *ph* which impressed Priscian was that in the former the labial was pronounced more rapidly :

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[4] Seelmann assigns the conversion of bilabial *f* into labio-dental *f* to the Middle Empire (p. 295). [5] I. viii. 46. [6] I. iv. 12.

[7] Cf. *fhe fhaked* in the Praeneste fibula, sixth century B.C. Ter. Scaurus, speaking of *f* and *h*, says, "utraque est flatus" (K. VII. 13. 8) ; and Vel. Longus describes *h* in relation to *f* as a "*vicina aspiratio*" (K. VII. 69. 9).

[8] Ter. Scaurus, Vel. Long. Quint. [9] Quint. I. iv. 14.

> Non fixis labris est pronuntianda f quomodo p et h ; atque hoc solum interest.[10]

The lips only touched each other momentarily before proceeding to an explosive aspirate.[11] Now this could hardly be done without the insertion of a light *w* between the *p* and the *h*; and there, it would appear, lies the key to the whole mystery. If we prefix *p* to "what," we shall have a sound which is often heard in some parts of Ireland, and there seems every reason for thinking that it is identical with the Latin *f*, as pronounced at Rome in cultured circles in and about Augustan times.[12]

§ 242. All this is fairly in line with Quintilian's references to the letter. If the Greeks blundered over *f*, it must have been because they aspirated it too lightly—indeed the grammarian as good as says so—pronouncing it like their own *φ*, which he describes elsewhere as one of the most melodious letters in their language.[13] The *f* itself was a harsh, repulsive sound, discharged through the open mouth—not with the teeth resting on the lower lip—but with the upper and lower teeth apart—scarcely a human sound, scarcely indeed an articulate sound—bad enough when the *f* was followed by a vowel, and worse by far when it was followed by an *l* or *r*.

> Illa (littera f) paene non humana voce vel omnino non voce potius inter discrimina dentium efflanda est : quae etiam cum vocalem proxima accipit, quassa quodam modo *sonat, atque* quotiens aliquam consonantium frangit, ut in hoc ipso "frangit," multo fit horridior.[14]

§ 243. The following are a few of the lines which require *f* to rhyme with *b* or *p* under our alliterative scheme :

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[10] I. iv. 14.

[11] The author is not repelled by the difficulties. He has known a Welsh lady who habitually aspirated all her initial consonants in English, "tchentleman," etc.

[12] It is no little satisfaction to the author to find that this conclusion, long resisted, is in substantial agreement with that of Professor Conway, who, in an appendix to Arnold and Conway's *Restored Pronunciation of Greek and Latin* (Camb. 1908), describes the earlier *f* as "a bilabial spirant" (like the sound made in blowing out a candle) (p. 26).

[13] I. iv. 14, XII. x. 27–8. The text of the illustrations is uncertain, but *ὑ* and *φ* fit in best with *spirant*, and with all that follows. Quint. had already remarked that words of foreign origin were written with *ph* instead of the Latin *f*.

[14] XII. x. 29. The italicised words are an attempt to amend.

únum mé facerém beátiórem | n :[15] – m rm – r (FB)
mf mb

Vérani óptime túque mí Fabúlle :[16] – pt t f b
ip if

nón si Pégaseó ferár volátu :[17] o p of rr – (PF etc.)

fundéns liquórem nón opímae :[18] n o no P

ébria séd minuít furórem :[19] B d t rr

fídum péctus amóribús :[20] f p – b
fd p–t

regína súblimí flagéllo :[21] g b f g

dúcit opés animúmque férro :[22] c p c f

flúmina praétereúnt :[23] f pt t

petíta férro béllua :[24] t^t f b –
pt t^f

éffundí saccós nummórum accédere plúres :[25] f d o o d p

ádjuror ét nulla féssa medéntis opé :[26] d t – f t p
tn nt

jánua fállací né sit apérta viró | p :[27] n f – n p *p*
pr r*p*

quá nuptaé possínt fállere ab árte virós :[28] n p n f r r

tália péccandí jám mihi fínis erít :[29] t p d mm f t

éffectúm curá péctoris ésse tuí :[30] f c – pc ss –
fct pct

ét vacuám patefécit aúlam :[31] t p f t.

§ 244. It is reasonable to suppose that the strong aspirate in *f* would rhyme with *h*. But (for the reason given in § 231) many decisive lines are not to be expected. Here is one :

stámina dé nigró véllere fácta mihí :[32] t d g – fct h.
tm tm

Obs.—It should be remembered that the aspirate is not *in arsi* in a word like *rúfus* any more than it is in *triúmphus*.

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[15] Cat. x. 17.
[16] *Ib.* xxvii. 3.
[17] *Ib.* lv. 4.
[18] Hor. C. I. xxxi. 3.
[19] *Ib.* xxxvii. 12.
[20] *Ib.* II. xii. 16.
[21] *Ib.* III. xxvi. 11.
[22] *Ib.* IV. iv. 60.
[23] *Ib.* vii. 4.
[24] *Ib.* Epod. v. 10.
[25] *Ib.* II. Sat. iii. 149.
[26] Ov. Her. xx. (xxi.) 14.
[27] Ov. A.A. iii. 456 (v.l. *nec* renders indecisive).
[28] Ov. Tr. ii. 462.
[29] Ov. Ex P. III. vii. 10.
[30] *Ib.* IV. v. 36.
[31] Hor. C. IV. xiv. 36.
[32] Ov. Tr. IV. i. 64.

APPENDIX L

THE LETTER *m*

§ 245. The pronunciation of this letter before a vowel within the word is not in dispute. Except in compounds of *circum*, where the letter was silent [1] (*circumago=circu-ago=circu-w-ago*), it was that of the English *m*, e.g. *mens*, *domus*.

§ 246. The only other positions are (A) at the end of a word, as in *bellum*, and (B) before a consonant within the word, as in *impius*, *omnis*, *umbra*, *quemque*. In view of the wide differences of opinion which have prevailed among scholars in connection with this part of the subject, the cases must be examined in detail.

A. *Final* m.

§ 247. If we set aside for the moment the position before a vowel, and confine ourselves to the theories that have hitherto been promulgated, the choice seems to lie between the following :

1. That the *m* had a dull obscure sound which sufficed indeed for making " position," but obviously could not rhyme with other than its like.
2. That the letter always had its face value.
3. That it was always assimilated to the following consonant.
4. That, while it was itself silent, it expressed itself in the additional energy with which the following consonant was pronounced.[2]
5. That, while it was itself silent, it expressed itself in the nasalisation of the preceding vowel.[3]

§ 248. Not one of the above will fit in with the facts as they present themselves to the author, who finds *inter alia* that they will not work under his alliterative scheme. The following lines, for instance, resist one or other of them, and in some cases all of them :

coélum ipsúm petimús stúltitiá nequé : [4] c s s tt – c
sm ms

Hésperiaé sonitúm ruínae : [5] s s n n

[1] Papirian K. VII. 164. 7. *Cf.* Prisc. II. i. 3.

[2] *Practical Hints on the Quantitative Pronunciation of Latin*, by A. J. Ellis (Macmillan, 1874).

[3] Lindsay, *L.G.* p. 16.

[4] Hor. C. I. iii. 38. *Caelum* (so spelt) would render the line independent of the *m*'s—yielding *ce=qe* (§ 62).

[5] *Ib.* II. i. 32.

inclináre merídiém | s :[6] n r r n
s | úrerét flammís etiám laténtem :[7] *s* t s n nt
quae vís deórum est mániúm | o :[8] s – m m
st st
feréns oléntem Maéviúm | u :[9] n n m m.

i. Before a Vowel (or *h*).

§ 249. In a phrase like *quantum erat* the final *m* was so lightly passed over in ordinary speech that it may well be doubted whether it was really audible to a hearer. Imagination plays us strange tricks, and people who are accustomed to seeing words in print or script often fancy that they pronounce a consonant when they do nothing of the kind (cf. *r* in *sugar*). So Quintilian thought that he felt the final *m* in the case just quoted, though he could not identify its quality with that of any known letter ;[10] and so possibly thought Verrius Flaccus, when he proposed the introduction of a new character for the letter in this position, though Velius Longus says that the symbol was merely intended to indicate that the *m* was silent[11]—as it is roundly affirmed to be by several of the grammarians. Melissus, who describes *hominem amicum* as a mean between *homine amicum* and *homine mamicum*, evidently found in it the ghost of an *m*.[12]

§ 250. The determination of the quality of an obscure sound in ordinary speech is outside the purview of this book, and the subject has only been introduced for the sake of the side-lights which the grammarians, in discussing it, throw on the value of *m* in other positions. For it appears that it was only between words in grammatical union and intimate contact that the *m* was passed over as described. Quintilian's statement (*loc. cit.*) is :

> Quotiens ultima est illa littera, et vocalem verbi sequentis ita contingit ut in eam transire possit, etiam si scribitur, tamen parum exprimitur, ut " multum ille " et " quantum erat,"

[6] Hor. C. III. xxviii. 5. [7] *Ib.* IV. vi. 19. [8] *Ib.* Epod. v. 94. [9] *Ib.* x. 2.
[10] IX. iv. 40. It was little more than a mark (*nota*), he says, to keep the two vowels from combining. It is noticeable that in the collocation quoted in § 66 he does not recognise this mark nor its efficacy.
[11] K. VII. 80. 17. [12] K. V. 287. 11.

where the limiting words *ita contingit ut* warn the reader that what is about to follow does not apply to every *m* before a vowel. In fact, when the final *m̀* ended a clause, or in other words when there was a grammatical or other pause, the letter was not passed over. Diomedes makes this clear; for in discussing the barbarism *mytacismus*, which consisted in pronouncing final *m* before a vowel, when it was properly silent, as, for instance, in *quousque tandem abutere*, he tells us that before a particular kind of vowel, viz. *v* and *j* —a point which does not concern us here—and *before a pause* the letter was vocal.

> Tunc autem pronuntiamus m litteram cum sequitur vocalis loco consonantis posita, ut est " cum Juno " : [cum sequitur] distinctio quoque, quae separat verba, ut est " dum conderet urbem | inferretque." [13]

§ 251. There might still be a doubt as to whether the *m* was sounded as *m*. But Consentius removes it when he tells us that there was a tendency to pronounce *dixeram illis* as *dixera millis* [14] —among, we may presume, the uncultured folk who could not appreciate the distinction emphasised by Quintilian and Diomedes, and who accordingly sounded and of course liaisoned the final *m* wherever they found it.[15]

§ 252. Some additional evidence is provided by Ter. Scaurus, who says that, in order to distinguish (final) *m* from its congener *n*, the ancients used to pronounce the former with an *l* before it [*meum=meulm*], and that the similarity of the two sounds was proved by the fact that where the Greeks wrote *σάλον* the Latins wrote *salum*. His words, with which Keil has taken a strange liberty at the point where we have first used italics, are :

> M et n . . . paene idem sonant, unde distinguendorum sonorum utriusque litterae causa, [priorem] dicere antiqui *praeposita l* quam n maluerunt. Hoc [*i.e.* paene idem sonare] probant etiam Graeci qui, ubi nos m litteram ponimus, n ponunt, ut *graphium* γραφεῖον et *salum* σάλον et similia.[16]

[13] K. I. 453. 9. The words which follow can only refer to the " tandem abutere " cases.

[14] K. V. 394. 5.

[15] That this habit was not peculiar to late Latinity may be inferred from the remarks of Cornutus, quoted in § 264, where the enunciation of the *m* is described as harsh and barbarous.

[16] K. VII. 13. 15.

§ 253. Scaurus in the above passage does not refer specifically to the position before an initial vowel, but he emphasises the *m* sound and so enables us to interpret the meaning of Diomedes beyond a cavil. The conclusion we have now reached—that when final *m* was not elided it was pronounced as *m*—provides us with a starting-point of much importance.

§ 254. What has been said thus far relates primarily to ordinary speech or prose recitation. In verse the usage varied on three points :

1. The movement within the line being always rapid, there was no pause at any point to interfere with the suppression of an *m*, and when the latter was elided, the preceding vowel (it is usually held) was also elided.

Obs.—Such is the common doctrine, though it may well be that when the consonant disappeared and the vowels confronted each other it was only when synaliphe was impracticable that one of them was suppressed (the choice resting with the reciter. *Cf.* § 66 *sqq.*).

2. The end of a line constituted a pause in itself, so that a terminal *m* followed by a vowel in the next line was always sounded as an *m*, unless indeed it was in an overlapping syllable and elided (*cf.* Virg. G. i. 295, Hor. C. II. ii. 18, etc.). Like any other consonant, the *m* might then be liaisoned. The following will illustrate :

amóris ésset póculúm | i : [17] mo ss o m
fore húnc amórem mútuúm | o : [18] r mr m m
-naédum | íratám mihi Póntiaé lagónam : [19] *m* m n – n
on on
-lícum | ó quantá scabié misér labórat : [20] *m*c c m r r
úrbem | ét referám lassús básia mílle domúm | s : [21]
m n s s m n.

3. Though in the body of a line suppression of the *m* was the rule, the rule was (by a licence) not always observed. *Vetustissimi non semper eam* [*litteram*] *subtrahebant*, says Priscian, who quotes *milia militum octo* as the ending of one

[17] Hor. Epod. v. 38. [18] *Ib.* xv. 10. [19] Mart. IV. xliii. 5.
[20] *Ib.* VI. xxxvii. 4.
[21] *Ib.* XII. xxix. 4 (this illustration fails if *lassus* lengthens). *Cf.* also Hor. Epod. v. 30, x. 14 ; Ov. Ex P. I. viii. 70.

of Ennius's hexameters.[22] There are about a dozen such cases in the poets of our period, and it is to be assumed that in each of them the *m* was fully pronounced as *m*. For if Priscian had been merely thinking of reduction to the type "sĭ mĕ ămas" by the suppression of the *m*, he would not have said "non subtrahebant."

ii. Before a Long Pause.

§ 255. The pronunciation of the *m* in *bellum* at the end of a sentence or as a dictionary word in isolation has been largely settled by the facts appealed to *supra*. And yet not wholly, for the letter might have been silent—like so many terminal consonants in French which are only heard when they are followed by a vowel. Some further evidence is therefore desirable, and it is happily forthcoming.

§ 256. So long as the nasalisation theory is in the field, passages from the grammarians, which do not absolutely exclude it, can have no convincing force. Probus, for instance, who insists on *nunquam*, *passim*, *pridem*, *olim*, *idem* as against *nunqua*, *passi*, etc.,[23] and Diomedes, who describes *domu* (for *domum*) as a barbarism,[24] may conceivably have pronounced final *m* as the modern Frenchman does; and Cornutus's evidence quoted in § 264 might perhaps be rejected as indecisive; but the passage quoted in the same section from Caecilius Vindex seems to leave no room for uncertainty. The opening sentence makes it plain that he is not speaking of compounds,[25] and he tells us that the *m* was pronounced as a consonant.

§ 257. When Quintilian contrasts final *m* with the ringing Greek *ν*, he calls it contemptuously the moo-ing letter (*mugiens littera*).[26] To a nasalised *u* the description would not be inappropriate. But what about the other vowels? The French *élan*, *terrain*, *Amiens*, *dessin*, *printemps*, *pion*, have nothing of the *oo* about them; so that it must have been the *m* sound which suggested to Quintilian the image of a lowing cow.

[22] I. vii. 38. [23] K. IV. 199. 14. [24] K. I. 452. 27.
[25] Lindsay (*L.L.* p. 51) does not agree. But see § 268. 39 *n.*, *infra*.
[26] XII. x. 31. *Cf.* Ter. Maur. K. VI. 332, *v.* 235; Mar. Vict. K. VI. 34. 12.

§ 258. When the same grammarian touches on the pronunciation of *m* before initial *n*—a question, by the way, which could never have arisen if the *m* merely energised a following consonant or merely nasalised a preceding vowel—he clearly implies that the normal sound of the terminal was one which could not be produced without closing the lips (and which in this case could only have meant the sound of the English *m*), and that even in *cum notis* the letter would be pronounced in the normal way, if the speaker paused between the two words. What the sound of the letter was when there was no pause will appear from § 263, where the entire passage is quoted. Meanwhile there is no escape from the inference that *cum* in isolation was pronounced as here written.

§ 259. Priscian seems to be the earliest authority who weakens an unelided final *m*; but even with him the letter is still an *m*.

> M obscurum in extremitate dictionum sonat, ut templum; apertum in principio, ut magnus; mediocre in mediis, ut umbra.[27]

If this phonetician had been weighing the values of *m* in the English "random," "master," "humble," he would probably have expressed himself in the same way.

§ 260. The facts, then, as attested by the grammarians are:

1. That final *m* did not merely nasalise a preceding vowel (Quint.).
2. That before semi-vowels and consonants final *m* was vocal (Diom. and Corn.) and consonantal (Caec. Vindex).
3. That before a vowel it was under some circumstances silent (Vel. Long., etc.), undefinable (Quint.), or a half-*m* (Melissus), and under others vocal (Diomedes, Priscian) and pronounced like initial *m* (Consentius).
4. That in isolated words it was vocal (Probus, Diom.), had a "moo" sound (Quint.), and was pronounced with closed lips (Quint.), as an *m* (Scaurus, Prisc.), though not so distinctly as a medial or initial *m* (Prisc.).

The cumulative force of all this is irresistible, and can only warrant one conclusion, viz. that final *m* had its face value when

[27] I. vii. 38.

it was free from disturbing influences in a following word. In our succeeding sections this will be assumed as proved.

iii. Before a Consonant.

§ 261. It has now to be remembered that, though *m* was the value of final *m* in an isolated word, this value was liable to modification when the letter was in contact with a following consonant. As has been indicated in § 16, such modification is usually due to a sort of laziness which, shrinking from the effort of passing from one vocal organ to another when the path is not a smooth one, is apt to accommodate the earlier consonant to the later.

> Hanc mutationem sciendum [says Priscian [28]] naturali quadam fieri vocis ratione, propter celeriorem motum linguae labrorumque ad vicinos facilius transeuntium pulsus.

Before m.

§ 262. We have said " usually due," because natural tendencies are occasionally overruled by a freak of fashion or considerations of analogy ; and if final *m* was ever modified before another *m*, it can only be explained in this way. The sole reason for supposing that it was pronounced as *n* in that position is the assertion of Caecilius Vindex (in a passage quoted *infra*) [29] that the *n*-pronunciation was more becoming before consonants. Perhaps, after all, the grammarian recognised the exception to his rule, and omitted to notice it simply because it was so self-evident. Be that as it may, there is the following evidence that the fashion had not arisen in our period:

> díluviém meditátur ágris : [30] d mm t r–r
> splendébat hílari póculís convíviúm | m : [31] b l p l vv *m*.

Before n.

§ 263. As regards other consonants, it will be convenient to begin with the case of *m* before *n*, where we are on firm ground. For Cicero tells us that the form *nobiscum* was preferred to *cum nobis* because the latter suggested an obscenity,[32] and that the like was

[28] I. vii. 40. [29] § 264. [30] Hor. C. IV. xiv. 28
[31] Phaedr. IV. xxiv. 20. [32] Or. § 154.

involved in such expressions as *cum nos te voluimus convenire* [33]— which points unmistakably to the pronunciation of *m* as *n*. Quintilian, dealing with a similar collocation, makes the case still plainer, for he tells us that in the phrase *cum notis hominibus* we must either pause between the *cum* and the *notis*, or else assimilate the *m* to the *n*. As the passage has a bearing on another part of our argument (§ 258), it must be quoted in full:

> Si " cum hominibus notis loqui " nos dicimus, nisi hoc ipsum " hominibus " medium sit, in praefanda videmur incidere, quia ultima prioris syllabae littera, quae exprimi nisi labris coeuntibus non potest, aut insistere nos indecentissime cogit, aut continuata cum insequente in naturam ejus corrumpitur.[34]

Finally, Velius Longus affirms that, before *nunc*, *etiam* was heard as *etian*:

> Cum dico " etiam nunc," quamvis per m scribam, nescio quomodo tamen exprimere non possum.[35]

So far, then, as *m* before *n* is concerned, we may be sure that in our period it was pronounced as *n*—in the absence, of course, of a distinct intervening pause.[36]

Before c (k q) g ; d t ; l r s.

§ 264. Here we are confronted with the difficulty that the only two passages in the grammarians which are material to the issue flatly contradict each other, for according to one of them (as the text stands) the *m*-sound was regularly preserved, while according to the other the better pronunciation was *n*.

[33] Ad Fam. IX. xxii. [34] VIII. iii. 45. [35] K. VII. 78. 19.

[36] There is a corrupt passage in Mar. Vict. (K. VI. 16) which is perhaps worth quoting—in a slightly amended form (where the words are in italics). Marius wishes that the " clari homines " of whom he had spoken had applied their ingenious theory of " between an *m* and an *n* " to the explanation of *inde*, *unde*, and *cun non* instead of to words like *quanquam*, where it was a case of between an *n* and a c.

> Nam si inter m et n esset disputatio nobis . . . commodius credo acturos fuisse receptae auctoritatis viros si hanc potius redderent rationem ne duae partes orationis quae junctae voces confundunt integre scribantur, *tamquam umde imde* (non unde inde) et similia, etiam quod in iis vocibus quae ultimam habent m, si sequatur n, mutatur m in n, ut " cum *non* Hannibal " (a reminiscence of Hor. Epod. xvi. 2–8. *Hiempsal* a gloss).

Annaeus Cornutus says :

> Si duo verba conjungantur, quorum prius m consonantem novissimam habeat, posterius a vocali incipiat, m consonans perscribitur quidem, ceterum in enuntiando durum et barbarum sonat. At si posterius verbum quamlibet consonantem habuerit vel vocalem loco positam consonantis, servat m litterae sonum. par enim atque idem est vitium *ita cum consonante sicut cum vocali et* ita cum vocali sicut cum consonante m litteram exprimere.[37]

Caecilius Vindex says :

> M litteram, ad vocales primo loco in verbis positas si accesserit, non enuntiabimus : cum autem ad consonantes aut digammon Aeolicon, pro quo nos v loco consonantis posita utimur, tunc pro m littera n litterae sonum decentius efferemus.[38]

§ 265. Cornutus was an African who taught at Rome during the middle of the first century A.D., and was the friend and heir of Persius. His authority for our period is thus very high, and yet, in saying that *m* before *n* was pronounced as *m* he attacks the conclusion which has been established *supra* on irrefragable evidence. The explanation must be that in *servat m litterae sonum* the text is corrupt, and that the true reading is *servat m littera sonum*. That the copyist was of the careless class is patent from the very next sentence, which, it will be seen, has here been amended by the insertion of the italicised words.

§ 266. This correction simplifies the situation considerably, for Cornutus's teaching may now be reconciled with that of Caecilius. When two words are closely united, says Cornutus—the *conjungantur* is significant (*cf.* Quintilian's *ita contingit ut*, § 250, *supra*)—final *m* was silent before a vowel, but before a consonant or semi-vowel it was vocal. The way in which it was then sounded, adds Caecilius, was a matter of taste, and depended on the speaker, but the genteeler pronunciation was *n*.

§ 267. The implication by Caecilius that there were two pronunciations in current use is supported by the inscriptions in

[37] K. VII. 147. 27. [38] K. VII. 206. 16.

Seelmann (p. 364); and among those which reveal the *n*-pronunciation are the following:

SALVON ET	CON NATVS (cum natus
CVN BIXI	fuerit)
CVN QVEN VIXIT	LOCVN SANCTVM
CON FILIIS	ITEN TACITI
QVAN FLORIDOS	ETIAN VENEFICA

Among those which show *m* are:

CVM QVEN FECI	FORSITAM IPSE

Unfortunately all the specimens offered appear to be of late date, the only exception being LIBERTINAN (Lex Julia Municip., 25 B.C.), where the next word is missing.

§ 268. Now the value of Caecilius's statement for us depends on its date, and it is quite uncertain who the grammarian was. Cassiodorus distinguishes him from Caesellius (*circ.* 100 A.D.),[39] giving extracts from each; and Keil's theory [40] that the two men were really the same does not greatly help, if it is remembered that (on his hypothesis) "Caecilius" was after all only a compilation by a later grammarian who adapted Caesellius's teaching to his own times, supplemented it, and—to gain credit with the public—borrowed and (through the blundering of a copyist) mis-spelt the great man's name. Who, under those circumstances, can have any confidence that what the pseudo-Caesellius says about the letter *m* applies to the period in which we are interested? On the face of it, he was writing at a time when the practice attested by Quintilian (§ 258) of sounding final *m* as *m*, when no special difficulty was involved, was passing away, and the fashion had set in—among

[39] The grammarian criticised by Scaurus under Hadrian (Gell. XI. xv. 3), being possibly the *doctus Vindex* referred to by Martial (XI. xliii. 14). It is noticeable that the first extract from his writings begins: "Con praepositio, si ad verba a vocalibus incipientia accedat, n consonantem perdit ut aequo co-aequo," etc.; while that from Caecilius begins: "M litteram, ad vocales primo loco in verbis positas si accesserit, non enuntiabimus." If these two statements emanated from the same pen and refer to compounds (as the first of course does), the second can only apply to *circum*. But if only *circum* were contemplated, the grammarian would have said *circum*, instead of putting the case in the form of a general rule. *Cum* in composition is always described by the grammarians as "the preposition *con*."

[40] VII. 139–40.

superior people—of sounding it as an *n* before *all* consonants. With that (shall we say mid-empire ?) fashion this book can have no concern.

§ 269. The fashion must have grown out of what was a well-established practice in connection with *some* of the letters, viz. *c*, *l*, *n*, *r*, *s*, *t*, and their cognates. In these cases there was a good phonetic reason for pronouncing the *m* as *n*. For before *n* final *m* could not be sounded as *m* without an effort or a pause (Quint. *loc. cit.*), and the same applies to the *c*-group ; while before *s*, *d* (*t*), *l*, and *r* it could not be pronounced without an intervening *b* or *p* (§§ 274–6).

The following lines attest the *n*-sound before the letters named :

c. t | ó Lenaée sequí Deúm | c : [41] t n d n
ínvení noceám quá ratióne tibí : [42] n ni n – n i
nc nc
únum illúd verbúm Géllius aédificó : [43] n ld n gl d c

l. Silváne tútor fíniúm | l : [44] n tt n n
socií fuére cúm leóne in sáltibús : [45] f – n n s bs (SS)
ád cenám venió fugás sedéntem | l : [46] d n^n – G d
dn tn
dúm licet Ássyriáque nárdo : [47] d t – d
dn n–d

n. jám non ést locus hác in úrbe vóbis : [48] n s s nb b

r. sérus ín coelúm redeás diúque : [49] s nc n s c
Hésperiaé sonitúm ruínae : [50] s s n n
cúm redeó videór naúfragus ésse mihí | hoc : [51] n – R n ss *h*
rd dr
aúdiat út natúm Régulusílla duós : [52] d t t – s s
tn tn

s. Íliaé dum sé nimiúm querénti : [53] – j n j n
dn nt

t. -s opímae | quám domus Álbunea*é* resonántis : [54] d s^*b* – t
nd nt.

[41] Hor. C. III. xxv. 19. [42] Mart. VI. xli. 2. [43] *Ib.* IX. xlvi. 6.
[44] Hor. Epod. ii. 22. [45] Phaedr. I. v. 4. [46] Mart. III. xliv. 15.
[47] Hor. C. II. xi. 16. [48] Mart. X. lxxii. 4. [49] Hor. C. I. ii. 45.
[50] *Ib.* II. i. 32. [51] Ov. Her. xvii. (xviii.) 120. [52] Mart. VI. xxxviii. 10.
[53] Hor. C. I. ii. 17. [54] *Ib.* vii. 12.

Before b p f.

§ 270. As there is no reason why final *m* should change its character before a labial, we may fairly assume that it had its face value, as it must have in the following :

p. ét regnúm Priamí vetús : [55] t m m t
f. laúdas bráchia vaé meúm | f : [56] a a m m.

Before j v.

§ 271. The extract from Diomedes (§ 250; *cf.* § 253) shows that here also *m* had its face value,[57] *e.g.*

j. rídens díssimuláre meúm jecur úrere bílis : [58] rd d lr M r l
v. flámmeúm videó veníre | íte : [59] m m V *i.*

B. *Before a Consonant within the Word.*

§ 272. In a number of Latin words the texts, grammarians, or inscriptions exhibit two spellings, specimens of which in the more unusual forms are the following :

quemdam, damdus, tamtus
numcubi, samguis, numquam
inbellis, inpius, imfimus
imvidus, comvocat.

Whether this variety in the spelling is the explanation of the doctrine that there was between *m* and *n* an intermediate sound which, while partaking of the nature of both, was distinct from either, may be an open question. Marius Victorinus, who reports this teaching, does not himself admit the existence of such a sound except "perhaps" in such (foreign) words as *Sambyx*, *Lycambe*, *Ampelos*, and emphatically rejects it in connection with the combination *nc.*[60] We shall presently see that there is no room for it in the combination *mn* ; and our scheme could only admit it in other cases on the assumption that the *m* or *n* involved was at

[55] Hor. C. I. xv. 8. [56] *Ib.* xiii. 3.
[57] *Quoniam* is sometimes adduced as evidence of the *n*-sound before *j* (=*quum jam*), but the etymology is disputed (=*quone jam*).
[58] Hor. I. Sat. ix. 66. [59] Cat. lxi. 118 (122). [60] K. VI. 16.

liberty to rhyme with an ordinary *m* or *n*. Stolz, who at one time accepted the doctrine, afterwards changed his mind for the (to him) convincing reason that Romance shows no trace of the hybrid sound.[61]

Before n.

§ 273. As under a former head, so here, it will be convenient to begin with the combination *mn*, where we are again on firm ground. The well-attested syllabification of *a-mnis*, supported as it is by Priscian's statement that the *n* was here sounded more indistinctly (*exilior*) than at the beginning or end of a word,[62] proves (1) that the *m* was not assimilated, and (2) that as the dominant letter it was fully pronounced. *Lamna*, a contraction of *lamina*, clinches the matter, as do *humanus* (*humnanus* *=*huminanus* *) and *omnes* (=*homines*), if the etymologies are sound. As *amnis* carries with it *Mnestheus* and the like, this part of the question may be regarded as settled.

Obs. 1.—The difference of treatment in *etiam nunc* and *amnis* is to be explained by the fact that in the one case *m* ends, while in the other it begins, a syllable.

Obs. 2.—In such words as *amnis*, when the first syllable was *in arsi*, the *n* could be heard through the *m*, which thus behaved like other liquids.

In the following, recognition of the *m*-sound is imperative :

ábditó terrís inimíce lámnae : [63] d t i mi m.

Before l, r.

§ 274. There is no instance of an *m* before these letters, where in fact it could not be sounded without the intervention of a *b* or *p*.

Before t.

§ 275. For the same reason—as Priscian specifically tells us in this particular case [64]—*m* could not be sounded before *t* (*d*), and was pronounced as *n*.[65] Cornutus's remarks in this connection are worth quoting :

> Tamtus et quamtus in medio m habere debent. Quam enim et tam est unde quamtitas, quamtus, tamtus. Nec quosdam moveat, si n sonat ; jam enim supra docui n sonare debere, tametsi in scriptura m positum est.[66]

[61] p. 309. [62] I. vii. 39. [63] Hor. C. II. ii. 2.
[64] X. vii. 37. [65] I. vii. 38. [66] K. VII. 152. 3.

Before s.

§ 276. Similarly, *m* before *s* could only be pronounced as *n*. But in *Amsanctus*, *hiems*, *sumsi*, etc., a *p* though not expressed was implied, and the treatment therefore comes under another head (*mp*). Papirian tells us :

> Hiems, ut Caesellio videtur, p habere post m litteram non debet, quod satis sine ea littera sonet.[67]

With this compare Varro's statement on the subject of *h* in *Rhodus*, *rhetor*, etc., where he says that the *h* need not be written : [68]

> Lector enim ipse intelligere debet " Rodum," tametsi h non habet, " Rhodum " esse.

Before c (k q) g.

§ 277. Before *c* and its cognates *m* passed into *n*.[69] The treatment of this combination (*mc* or *nc*) is reserved for Appendix M.

Before b p f.

§ 278. The case of *m* before *b*, *p*, *f*, when it represents the *n* of *in* or *con* (e.g. *imbellis*, *compello*, *imfirmus*), will be considered in § 291 *sqq*. When it represents the last letter of *circum* (e.g. *circumfero*, *circumplaudo*), it retains its face value, for there is no intelligible reason why it should have changed its character before a labial at a time when the artificial appeal to analogy had not arisen. In other cases, where *m* is the invariable spelling (e.g. *umbra*, *semper*, *emptus*), it may also be assumed to have had its face value, if only for the reason that there is nothing in the grammarians to suggest the contrary. Indeed, Priscian excludes any other pronunciation in *emptus* and the like when he insists on the spelling here shown, and tells us that the *m* could not be pronounced before *t* without an intervening *p* :

> Non potest m ante t sine p inveniri, euphoniae causa.[70]

The following lines cannot dispense with the *m*-sound :

> ét domus Aéolió sémper amíca Notó : [71] t s o sm m o

[67] K. VII. 161. 17. [68] *Ib.* 154. 1. [69] Prisc. I. vii. 38.
[70] X. vii. 37. [71] Mart. V. lxxi. 4.

s | áccend*ít* geminás lámpadas ácer amór : [72] c – a m ac m
as sa

númmus et é plenó tollátur sémper acérvo : [73] n p nt t p –
ms sm

Before j v.

§ 279. Before *j* and *v* the letter is only found before the enclitic *-ve* and in compounds of *circum*, where Papirian tells us it was duly sounded :

Et scribitur et enuntiatur, ut circumvenit, circumjacet.[74]

Whether it was sounded as *m* or *n* is, of course, another question, which, in the absence of specific information from the grammarians, can only be met by an appeal to general considerations. The *m* in an isolated *circum* was pronounced as *m* ; as a terminal, it retained this character before a semi-vowel ; and there is no euphonic reason why it should change it before a semi-vowel in the body of a word. Cicero is said to have favoured the *m*-spelling and presumably the *m*-sound before *v*, even in compounds of *in* and *con* ; and Caecilius, whether he is referring to compounds or not, seems to exclude *j* when he enjoins the conversion of *m* into *n* before a consonant or *v*. There is therefore a fair case for accepting Papirian's statement in its natural sense, viz. that *m* before *j* and *v* had its face value.

The only crucial line that has been noted by the author is :

sít trabibús fragilémve mécum : [75] s s m m.

§ 280. *Cum*, which in composition is described by the grammarians as " the preposition *con*," is reserved for the next Appendix.

§ 281. The numerous problems connected with this letter have given the author more trouble than any other part of his subject. *M* is so common and is so often accompanied in the same line by both an *m* and an *n* that to find a verse in which only one value can attach to it under his alliterative scheme is a matter of extreme difficulty ; and the fact has often led him to suspect that in many cases the poets recognised the existence of two pronunciations, and constructed their lines in a way that would satisfy either. In

[72] Tib. IV. ii. 6.
[73] Juv. vi. 364.
[74] K. VII. 164. 7.
[75] Hor. C. III. ii. 28.

presence, however, of the crucial examples which have presented themselves, few though they are, he abandons the idea. On the assumption that his scheme is sound, even a single line which is free from suspicion may reasonably be regarded as decisive, if the usage which it illustrates is not invalidated by other lines and derives some support from the writings of a trustworthy grammarian.

APPENDIX M

THE LETTER *n*

§ 282. At the beginning and end of a word the sound of this letter was that of the English *n*, e.g. *nomen*.

Obs. 1.—It is likely enough that in vulgar speech a final *n* would succumb to the influence of a following consonant, as in the body of a word—becoming an agma before a guttural (*nomenque, non caret, remque*) and an *m* before a labial (*im burim* in some Virgilian MSS.); but hardly in the mouth of a reciter.

Obs. 2.—There was a tendency in late Latin to assimilate *n* to a following *s* in the case of the preposition *in*; but Caper, to whom we owe our knowledge of the circumstance, expressly condemns the practice:

> "In Siciliam" dicendum, non "is Siciliam," κατὰ τὸ ν, non κατὰ τὸ s, quia nunquam sine n pronuntiatur—which disposes of "im burim" *inter alia*.[1]

§ 283. After a consonant in the body of a word, the *n* was not so clearly heard as in other cases:

> N plenior in primis sonat et in ultimis partibus syllabarum, ut *nomen, stamen*: exilior in mediis, ut *amnis, damnum*,

says Priscian.[2] But this is a remark which would be applicable to *n* in almost any language, and only for the phonetician who lays himself out for minute distinctions has it any importance.

§ 284. In the case of *amnis* and the like, the union of the two liquids was so intimate that the *n* could be heard through the *m* when the latter was *in arsi*, e.g.

Eúterpé cohibét néc Polyhýmniá:[3] t c t nc n –
pc cp

[1] K. VII. 106. 17. [2] I. vii. 39. [3] Hor. C. I. i. 33.

s | éx Agamémnoniís úna puélla tribús : [4] s n s n – s
sc sg
ámnis Acárnanúm laetíssimus hóspite tánto : [5] n n n s s n.

§ 285. In the body of a word *n* is found before all the consonants except *k*.

Before l, m, r.

§ 286. As an element of *in* and *con* before *l* (*inludo*), *m* (*inmineo*), or *r* (*inruo*) the *n* might apparently be either preserved or assimilated according to the taste of the speaker or writer. Assimilation must have been the rule in ordinary speech—some of the grammarians insist on it—but there are always purists or precisians who do not conform to popular usages even in conversation, and it is likely enough that in poetry and other elevated styles the more out-of-the-way forms may have been deliberately preferred, when there was a reaching after alliterative or other effects. The lines which suggest the etymological spelling and pronunciation are very numerous, but those that require it under our alliterative scheme must be few. If there be a clear instance, it has escaped the author's notice.

Before s.

§ 287. In *-ns* the *n* is sometimes said to have been silent [6] in the sense that it only expressed itself in the nasalisation of the preceding vowel or the doubling of the following consonant. That it was silent during our period in *mensa*, "a table"—though not in *mensa*, a "meal" or "course"—may be conceded; [7] and also that in certain words (e.g. *quotiens quoties*, *forensia foresia*, *intrinsecus intrisecus*, and perf. participles like *tonsus*, *mensus*) the spelling and pronunciation were optional.[8] But beyond that it does not seem

[4] Ov. Her. iii. 38. [5] Ov. Met. viii. 570. [6] *Cf.* Lindsay, *L.L.* p. 63.

[7] *Cf.* Charis. K. I. 58. 17. (The words printed below in italics have been introduced by the author for the better elucidation of what he believes to be the meaning.)

"Mensam" sine *n* littera dictam Varro ait, quod media poneretur [because etymologically *mensa* meant something placed in the middle=*med-sa* ?]. Sed auctores cum *n* littera protulerunt, Vergilius saepe. Sed et "mensam" cum *n* posse dici idem Varro ait, quod et "mensa" [*βρωτά*] edulia [esculenta] *vocarentur quae* in ea ponerentur.

[8] *Cf.* Vel. Long. K. VII. 78; Papirian, *ib.* 160. 13 (*Antiquorum nulla observantia fuit cum n an sine n scriberent*); Ter. Scaur., *ib.* 24. 7 (*Quidam . . . intrinsecus . . . sine n, ne bis posita eadem littera duriorem sonum faceret*).

safe to go,[9] particularly as Ter. Scaurus pronounces the *n* in *mensoribus* [10] and Pompeius counts it in calculating the time-value of the combination *ensqv* in *scribensque*;[11] and in this book the *n*-sound is (with one exception) assumed, where the letter appears in the printed texts. The exception is

inde per immensam croceo velatus amictu,[12]

where the alliteration is defective if the *n* is sounded, the analysis being

d m c^c – t m
ms sm.

In the following, on the contrary, the letter cannot be spared:

feréns oléntem Maéviúm | u :[13] en n me m
cénsurá speculí manúm regénte :[14] s s – n n
cn gn
sígnabát nulló límite ménsor humúm | n :[15] s – l l m^s m
mn mn.

Before d t.

§ 288. In *nd* (*nt*) Schuchardt thought[16] that *n* had the same dull, obscure sound ("neither an *m* nor an *n*") which *m* is sometimes believed to have had before a consonant (§ 272). But for this there appears to be no ancient authority; and in the following lines among others the letter is needed as a rhyme to the ordinary *n*:

---

[9] It is strangely represented by the phoneticians that Quintilian attests the pronunciation *columa* and *cosul*, notwithstanding the fact that Pompeius pronounces one of them (*columa*) a barbarism (K. V. 283. 11). Quintilian's words are (I. vii. 28–9):

> Quid quae scribuntur aliter quam enuntiantur? Nam et "Gaius" c littera significatur . . . nec "Gnaeus" eam litteram in praenominis nota accipit qua sonat; et "columna" et "consules" [note the plural] excepta n littera legimus ("read"), et Subura, cum tribus litteris notatur, c tertiam ostendit.

The spelling (in inscriptions, etc.), he says, often misrepresented the pronunciation, *g* appearing as *c*, and *columna*, *consules*, *Subura* as *columa*, *coss*, *Suc.* [*Suc.* is an abbreviation of *Sucusa*, the original form of Subusa or Subura]. A crucial line of verse has not presented itself in the matter of *consul*. Ov. Ex P. IV. ix. 66 would demand the *n*, if *imperium* were spelt as here shown.

[10] K. VII. 20. 9 (*vindicat consuetudo, quod vox plenius sonat*).

[11] K. V. 113. 24, where it is explained that *ē* (two times)+ *ns* (one time)+*qv* (one time)=4 (musical) times.

[12] Ov. Met. x. 1. [13] Hor. Epod. x. 2.

[14] Mart. VIII. lii. 7. [15] Ov. Am. III. viii. 42. [16] Seelmann, p. 289.

Íliaé dum sé nimiúm querénti : [17] – j n j n
dn nt
décertánt Aquilónibús : [18] d tn –
dc tc
néc Siculá Palinúrus únda : [19] n l–l n n.

Before c (k q) g.

§ 289. In *nc*, which may be taken as a type of the *m*-or-*n*-plus-guttural groupings (*vincet lingua quamquam*), the letter *n* is described as a spurious *n* by Nigidius Figulus, who remarks it in *anguis*, *ancora*, *incurrit*, and says :

> In omnibus his non verum n sed adulterinum ponitur. Nam n non esse lingua indicio est : nam si ea littera esset, lingua palatum tangeret.[20]

Undoubtedly there is truth in this ; and though Priscian tells us that before *c* an *m* was turned into an *n*,[21] the sound of this last in such words as *quanquam* was, at least in ordinary speech, not that of *n* but of *ng* in the English word " sing," or of the first γ in ἄγγελος, being the sound which the Greek grammarians, in order to distinguish it from gamma, called agma. It is to be remembered, however, that it was only men's laziness that converted the *n*-sound into that form—just as in English we often say " ing-convenient," when we ought to say " in-convenient "—and that even so the *n*-sound had not wholly vanished ; for Mar. Victorinus, who describes the agma as a mean between *n* and *g*, remarks that *ng* was more truly representative of the *n* than of the *g*, because the Latin ear took more cognisance of the nasal than of the guttural (*quoniam familarior est auribus nostris n potius quam g*).[22] It would thus not be strange if the original *n*-sound had really survived on the lips of the Muses in a number of words where the more slovenly pronunciation was in favour with the " profanum vulgus," and if in every case the rhyme to the eye was by a poetical convention accepted as a rhyme to the ear. Such would appear to have been the fact, for under our alliterative scheme there are many lines which claim the rhyme, and

[17] Hor. C. I. ii. 17. [18] *Ib.* iii. 13. [19] *Ib.* III. iv. 28
[20] Gell. XIX. xiv. 7. [21] I. vii. 38. [22] *Cf.* K. VI. 16. 4, *sqq.* and 19. 11 *sqq.*

among others those in the following section. The last is perhaps the most striking:

§ 290. tingét pavímentúm supérbo :[23] t – t pb
tn tn
ínclináre merídiém | s :[24] n nr r n
-naéque Véstae | íncolumí Jove et úrbe Róma :[25] *nc* m r rm
fíngent *Aé*olió cármine nóbilém | r :[26] g – o c no n
fn n . b
nómen ab éventú pátria língua dedít :[27] n b t p n t
ílle premít durám sánguinuléntus humúm | h :[28] l m n n l m
séntitúr nobís íraque lónga deaé | haéc :[29] sn r s r n *e*
-rónis | fámae Tútiliúm suaé relínquat | sí versús :[30] *s* tt *ns r* n
hánc ego Lúcinaé crédo fuísse manúm :[31] c c n c – n.
nc n^c

§ 290*a*. In the following a cultured Roman would probably have said there was no agma (§ 282 *obs.* 1):

(*a*) Báccharúmque valéntiúm | p :[32] b n n *p*
síc mihi rés eadém vúlnus opémque ferát :[33] s s d n n t
cúmque suó Bore*á* Maénalis úrsa vidét :[34] n V – n s^s dt
sv sv
tuámque Láletániám | i :[35] n ll n –
tn tn
néc Gryllí tenebrás *Ae*oliámque Lupí :[36] c i b – c pi
nc nc

(*b*) sérus ín coelúm redeás diúque :[37] s nc n s c
ét spissaé nemorúm comaé :[38] s sen n e
únda deúm caeló míserit índigitém | e :[39] n n – m n m
nd nd
ésset ut ín curá nóminis huíus erám | e :[40] s n r n s r.

Before f.

§ 291. That either *m* or *n* was heard before *f* is proved to the author's satisfaction by the line

vílis in ámplexús ínferióris e*át*,[41]

[23] Hor. C. II. xiv. 27. [24] *Ib.* III. xxvii. 5. [25] *Ib.* v. 12.
[26] *Ib.* IV. iii. 12. [27] Prop. IV. ii. 48. [28] Ov. F. iv. 844.
[29] Ov. Her. ix. 46 (v.l. *lenta* would eliminate the agma).
[30] Mart. V. lvi. 6. [31] *Ib.* xiii. 4. [32] Hor. C. III. xxv. 15.
[33] Ov. Tr. I. ii. 20. [34] *Ib.* III. xi. 8. [35] Mart. I. xlix. 22.
[36] *Ib.* II. xiv. 12. [37] Hor. C. I. ii. 45. [38] *Ib.* IV. iii. 11.
[39] Tib. II. v. 44. [40] Ov. F. vi. 12. [41] Ov. A.A. i. 770.

where the compensation for the blank can only be *sn nf* or *mf*. Which of the two letters it was must be determined by other considerations. "The facts certainly point to *com- im-* being the oldest spellings before *v* and *f*," says Lindsay,[42] though he finds *conflouont* as well as *comflouont* in early inscriptions, which is good evidence that there was no fixed rule, or else that the fashion was changing; and Cicero himself is said to have favoured *mf* (*cf.* § 299). But Priscian, while quoting Pliny's authority for *m* before *b* and *p*, does not claim it before *f*. What he tells us on his own authority relates only to the preposition or prefix *am*, which before *f*, he says, was changed into *an*,[43] instancing *anfractus*, which is the only Latin word of that type except *anflexus*. It is noticeable that in both words the *an* is followed by a long syllable; and it looks as if it were only a particular case of the rule which we formulate in our next section on the authority of Ter. Scaurus.

Before b p (*and* f).

§ 292. Ter. Scaurus, living as he did under Hadrian (A.D. 117–138), is a weighty authority for at least the close of our period; and as almost immediately before entering on the question of prepositions in composition he expresses the opinion that words ought to be written as they are pronounced (*vox scribenda quomodo et sonat*),[44] it may safely be assumed that his remarks apply to pronunciation as well as to spelling. His treatise was hurriedly written[45] for the information of a friend, and his treatment of words compounded with prepositions is extremely sketchy and (if taken literally) even misleading, the explanation apparently being that he only thought it necessary to touch on points which were not well understood, and that he had unbounded confidence in the intelligence of his reader.

§ 293. Before liquids (*l m n r*), he says, a preposition was assimilated (thinking of *some* of the prepositions, including *in* and *con*); before the other "semi-vowels" (*f s x z*) assimilation was also observed, instancing *effatus* and *effervens* (and confining himself to *ex* as being perhaps the only preposition except *in* and *con* about which there was a difference of opinion at that period); so also in the case of mutes (*b c d g h k p q t*), generally speaking, but not with

[42] *L.L.* p. 50. [43] I. vii. 38. [44] K. VII. 25. 11. [45] *Ib.* 28. 17.

con (or *in*), which preserved the *n* before *d* and *t* (*contulit*), *v* (*convivit*), *s* (*consumit*), and all syllables which contained a vowel long by position or nature, unless they began with a liquid (demanding assimilation).

The language used above is only a paraphrase of what Scaurus appears to mean. His own words at the most important point are :

> Item in mutis [geminant praepositiones primam sequentis verbi litteram], ut attulit per t et attigit et attinuit. In contulit tamen non mutat nec in convivit nec in consumit, et sicubi longa sequatur aut natura aut positione, nisi media consonans liquida fuerit.[46]

§ 294. The only unnamed or un-indicated letters to which his closing remark can apply are *b p f* and the gutturals ; and it is clear that, whatever the popular spelling or pronunciation might be, it was Scaurus's considered opinion that the correct usage was that typified by the following :

inpūrus	*conpello*
conbūro	*inbellis*
infāmis	*infirmus*
incāūtus	*incultus.*

§ 295. The question of course arises what the spelling should be when the *in* or *con* was followed by a syllable containing a short vowel. If Scaurus passed it over (as he did), it must have been because in the case of the gutturals the answer was self-evident—always *n*—and because in the case of the labials it was a matter of taste. He could not have meant that *incŏlo* (for example) should be spelt and pronounced with an *m*.

§ 296. Scaurus's rule seems our safest guide, though it is not in line with the teaching of (*inter alios*) Pliny, a weighty authority of earlier date, who enjoins *m* before *b* and *p* in all cases, *teste Quintiliano* (*loc. cit.*). The following line, however, resists the *m* :

s | ínperió regit únus aéquo : [47] sn rr n s

[46] K. VII. 26. 14. There is obviously something wrong with the text in the closing sentence, and perhaps *n non mutatur* should be read.

[47] Hor. C. III. iv. 48.

and " as early as 189 B.C. we have *inpeirator* and in the Sen. Cons. de Bacchanalibus 186 B.C. *conpromesise*—clear instances of *n* before an undoubted bi-labial." [48] This other line requires the *m*-sound :

in ímpiam Ájacís ratém | o : [49] m j⁀j – m.
ja ja

§ 297. The above two lines are the only crucial cases to which the author can appeal under his alliterative scheme, though he has sifted the lyric poets of his period with the utmost diligence. It almost looks as if these poets did not care to rely on a rhyme which did not meet with universal recognition.

Before j.

§ 298. In presence of *īnicio* and *cōnicio* there is no room for supposing that *n* before *j* had any other than its face value; an *m*-sound would have produced *imicio*, *comicio*. Gellius, who discusses these words and attributes the quantity of the prepositional vowel to its position before *n* and an invisible *j* (which he thinks ought to be shown in script), does not hint at any modification of the *n*. On the contrary, he expressly tells us that *iniice* ought to be so written and pronounced.[50] In *conjux* the *n* must have been sounded in the time of Nisus (first century), who,[51] while objecting to the second *n* in *conjunx* on the ground that words " should not be burdened with superfluous letters," retains the earlier one, if the texts can be trusted. It is significant too that Scaurus, in speaking of the same word, addresses himself to the *n* in the *last* syllable (*detrahendum n novissimae parti*).[52]

Obs.—Among the moderns, Stolz pronounces for *conj-* (and *conv-*),[53] while Seelmann regards *conjux*, *conjungo*, *convenio*, etc., as late recompositions, concluding that in earlier times the *m* of *cum* before *j* and *v* was reduced to a glide, as final *m* was before vowels.[54]

Before v.

§ 299. The oldest spellings before *v*, according to Lindsay (see § 291), were *com-*, *im-*, which Cicero himself is said to have favoured.[55] But if the printed texts can be trusted, he did not give practical

[48] Lindsay, *L.L.* p. 50. [49] Hor. Epod. x. 14. [50] IV. xvii. 9.
[51] Apud Vel. Long. K. VII. 155. 17. [52] *Ib.* 20. 10.
[53] p. 332. [54] p. 274. [55] Apud Mar. Vict. K. VI. 18. 14.

effect to his views, and the doctrine may have been one of those pious opinions which he cherished in private (*cf.* § 230). Caesellius's testimony is that the *n* of *in* and *con* was preserved, *convolvo* and *convinco* being the instances given.[56] The following lines cannot dispense with it:

cónverso ín pretiúm deó : [57] n o n o
seú non fíngebás, ínveniére levís : [58] s f b n – s
sn sn
árbiter ínvitús Caéciliáne dedít : [59] r rn t c–c n t
ínvení noceám quá ratióne tibí : [60] n ni n – n i.
nc n^c

APPENDIX N

LIAISON AND LIGATION

§ 300. The operations described by these terms have been explained in § 29, and in the body of a line will be sufficiently illustrated by the following:

(*a*) mori | nárras ét genus^Aéací : [1] *r* s s C
bitúmen átris^ígnibús : [2] t t s s
(*b*) non^Zephyris agitata Tempe : [3] s s t t
cérvicí juvenís^dabát : [4] c c t t.

§ 301. At the beginning or end of a verse the conditions are somewhat different, for it might well be argued that between line and line there is a natural barrier which would prevent anything like the union of two words into one; and French, which does not admit liaison at the end of a line, would support that view, though Welsh does not. Latin itself, which admits both hiatus and synapheia at the end of a verse, has the appearance of being both for and against.

§ 302. In cases where the pause is well marked, liaison or ligation would of course be out of the question in any language. But unfortunately no hard and fast rule can be laid down as to what is well

[56] K. VII. 202. 21.
[57] Hor. C. III. xvi. 8 (prodelision necessary).
[58] Ov. Ex P. IV. iii. 20.
[59] Mart. VI. xxxv. 2.
[60] *Ib.* li. 2.
[1] Hor. C. III. xix. 3.
[2] *Ib.* Epod. v. 82.
[3] *Ib.* C. III. i. 24.
[4] *Ib.* ix. 3.

marked and what is not. For we have to reckon not merely with punctuation but with the elocution of the reciter as contemplated by the poet, and perhaps with poetic conventions also. In at least an animated passage the flow of delivery would not be interrupted even by a full-stop. Synapheia operated even at the end of a paragraph, *e.g.*

ipsíque nepótesque.
Haéc ait ét partís animúm versábat in ómnis.[5]

More important than punctuation was the relation to the ictus.

§ 303. Apart from a pause in recitation, the following are the situations with which we have to deal, the processes shown (in brackets) as permissible being those demanded by the illustrations given in our next section. The linking of consonant to consonant is uncommon, or rather the lines which demand recognition of such linking are uncommon.

1. dié | spérnit (*Ligation*)
2. régibús | ó et (*Liaison*)
3. áltiús | quód non (*Liaison and Ligation*)

4. focó | largé (*Ligation*)
5. Séricás | arcú (*Liaison*)
6. péctorís | tentávit (*Liaison and Ligation*)

7. álbo | córpore (*neither*)
8. lacértis | aút (*Liaison*)
9. óminátis | párcite (*Liaison*)

10. Favóni | trahúntque (*neither*)
11. nóctes | et quaéret (*neither*)
12. senéctus | tu vína (*neither*).

§ 304. *Examples.*

1. ó testúdinis aúre*aé* | dúlcem :[6] t st s *d*
-tás | cláros nón animúm metú | nón :[7] *a* nn mm *n*
ílla est ágricolaé méssis iníqua suó | lúm- :[8] l g l ss c *l*

[5] Virg. A. iv. 629–30.
[6] Hor. C. IV. iii. 17.
[7] *Ib.* III. xxiv. 7.
[8] Ov. Her. xii. 48.

2. -lum ést | *ó* Lenaée sequ*í* Deúm | c : [9] *t* n d n
-tás | ét vultús nimiúm lúbricus áspic*í* : [10] t t N b p –
st ts

3. minús | púlcher és neque *té* Venús : [11] *s* s – s
sn ns
útere : nón alió límine dígnus er*ás* | quaé : [12] t o o i dig *c*
*i*mmetáta quibús júgera líber*á*s | frúges : [13] – a b G b a
bs *sf*

4. et cónsulénti Póllio cúri*aé* | cui laúrus : [14] c l l c *c*
tandém querélarum ét potiús nov*á* | cantémus : [15] c r r – *c*
cv vc
intér jocósi m*ú*nera Líberi | cum próle : [16] r c – i ic
r^c r.*c*

5. -tiús | o dúra m*é*ssorum íli*á* | quid hóc : [17] r – r *c*
so so
quíd | agébas ínquitílla nón erat ótiúm | ut dé f- : [18] g c t o o –
dg c^t
-leís | an ótiósus ín schol*á* poétarúm | lepóre : [19] nt s s – t n
*s*n sn

6. flávo | ol*í*m juvéntas ét patriús vigór | nidó : [20] *l* nt st s *n*
tuís | tibíque pállor lúte*ú*s : [21] b pl l –
st ts
et Chía vína aut Lésbi*á* | vel quód : [22] i vi – *v*
jv *jv*

8. ómnes | ángul*ú*s ridét ubi nón Hymétto : [23] *s* s t nn t
-ábor | ó quantum ést homin*ú*m beátiórum : [24] o t – t o
ro or
véntris | ín dubió vitaé l*á*ssa Corínna jacét : [25] *s*n J t s n t

9. Théseus | Phýllida Démophoón hóspes utérque malús : [26]
pl d – p t l
*s*p sp
-ríles | vírgineó removéte man*ú*s accéptiorílli : [27] *s*vrg r v s c r

[9] Hor. C. III. xxv. 19.
[10] *Ib.* I. xix. 8.
[11] Cat. lxi. 194 (198).
[12] Prop. I. xiii. 34.
[13] Hor. C. III. xxiv. 12.
[14] *Ib.* II. i. 14.
[15] *Ib.* ix. 18.
[16] *Ib.* IV. xv. 26.
[17] *Ib.* Epod. iii. 4.
[18] Phaedr. App. xxviii. 5.
[19] Mart. III. xx. 8.
[20] Hor. C. III. iv. 5.
[21] *Ib.* Epod. x. 16.
[22] *Ib.* ix. 34.
[23] Hor. C. II. vi. 14.
[24] Cat. ix. 10.
[25] Ov. Am. II. xiii. 2.
[26] Prop. II. xxiv. 44.
[27] Ov. Met. xiii. 467.

pár vis | máteriaé gracilí súfficit íngeniúm | n :[28] *s* jg – s g j
r–g rc

puéllis | nón mollís Sinuéssa férvidíque | flúctus :[29] *s* s s – *c.*
sn sn

§ 305. The net result thus is that interlineal liaison and ligation are admissible in all cases except when the earlier syllable is *in thesi*, the rule then being that such syllable

(1) cannot ligate ;
(2) can only liaison a syllable *in arsi*.

§ 306. The length to which terminal ligation is carried in some systems may be illustrated by a specimen of Welsh verse, where the rules which govern alliteration are very stringent.

In the first stanza (where there is no ligation) the terminal rhymes are *i i i i*, which, though *in thesi* in three cases, are unexceptionable in Welsh, which indeed does not admit an ictic rhyme in these positions.

To Menai Bridge.[30]

Uchel gaer, uwch y weílgi—gyr y byd
Ei gerbydau drósti ;
A chwithau llongau y llí,
Ewch o dan ei chadwýni.

In the following the corresponding rhymes are *y | str ys | tr yst | r ystr.*

To Drunkards.[31]

Yn wastad yn y gwésty—strangciant hwy
Bost ringciant iaith échrys :
Trwy win dwe'd ei twrw'n dýst
Rhodianant tua'r dinýstr.[32]

[28] Ov. Ex P. II. v. 26. [29] Mart. VI. xlii. 5. [30] By Dewi Wyn o Eifion.
[31] By Nathan Twrch.
[32] The alliteration of the *Englyn*, as this variety of stanza is called, has often been imitated by Greek and Latin scholars. The following, by the Rev. David Lloyd of Llwynrhydowen (1724–1779), will serve as an example. The translation is a reprint from the *Lloyd Letters* (Aberystwyth, 1908), for which it was originally written :

ἁπάντων θείων θεὸς—μέγιστε,
μ' ἄγ' ἐς τό μου τέλος,
τὸ κράτιστον δῶρον δός,
τοῦ θανεῖν καλῶς σθένος.

O God of gods, supernal Power,
Be with me to my latest hour,
And let the crowning joy be mine
To trust in death Thy love divine.

APPENDIX O

HIDDEN QUANTITIES

§ 307. The materials available for the determination of hidden quantities are (1) scattered notices in the writings of the ancients, (2) the diacritical marks and the spellings found in inscriptions and graffiti, (3) Greek transliterations, (4) the survivals and developments in the Romance languages, (5) etymology, (6) analogy, and (7) poetic usage. For various reasons none of them commands entire confidence except in particular cases, and the evidence from Romance is open to the special danger that it may be founded on words which have only passed into modern languages through vulgar Latin of the latest type, or on borrowed or book-words which have not been inherited through oral transmission in a natural way.

With some differences in the arrangement, the rules in this Appendix are mainly those of Marx (third edition). The quantification in the Alphabetical List is also his, when the word is not printed in italics. Hidden quantities which are true to rule are left unmarked when there would be any danger of distracting attention from the point at issue. An asterisk shows that the evidence is more or less conflicting, or that the quantity marked is disputed by one or other of the authorities on whom the author relies, viz. Lindsay, Marx, Seelmann, Stolz, and Walde. No account is taken of words which are only found in prose.

I. RULES.

i. General.

§ 308. A vowel is *short*—

1. In the case of *a*, when it becomes *e* or *i* in composition, e.g. *căptus* (*deceptus*), *tăngo* (*contingo*).

Obs. 1.—*Annus* and *tracto* may be exceptions. *Ānnus* (*ānus*)[1] is favoured by Romance and inscriptions (one of which has *ἀνοι*), and yields *quotannis* as well as *biennis*, etc. *De-* and *con-tracto* are found as well as *detrecto*, etc., and an inscription has *trācta*.

Obs. 2.—Diomedes gives *ārma* against *in-ermis* and other evidence; and an inscription has *pāssus* against *perpessus*, etc.

Obs. 3.—Such compounds as *inīquus* (*aequus*), *concīsus* (*caesus*) warn us that the rule may easily be pushed too far.

[1] All doubtful and exceptional cases (where the vowel is or may be long) are included in the Alphabetical List, *infra*.

2. In the case of *i*, when it is a connecting vowel, e.g. *multiplex*, *navifragus*.

Obs.—*Plebīscitum* is a case of simple composition, and should perhaps be written *plebi scitum*.

3. When it represents ε ο or other short vowel in Greek loan or cognate words, e.g. *Prŏcne* (Πρόκνη), *dŏgma* (δόγμα), *amŭrca* (ἀμόργη), *lĕctus* (λέχος, λέκτρον), *tingo* (τέγγω), *incĕrtus* (ἄκριτος).

Obs.—An inscription has *lēcticarios*.

4. Before a double consonant, e.g. *Ănna*, *ĕffari*, *ŏssis*, *Catŭllus*, (Diom.), and perhaps *ănnus* (see sub-sec. 1, *obs.* 1, *supra*).

Except (1) where there is evidence of an alternative spelling with a single consonant, e.g. *Jupp- Jūpiter*, *querella -rēla*, *nārro nārare* (Varro), *garrio* (*gārulus*).

Obs.—In the Alphabetical List, *infra*, the vowel before the double letter is left unmarked, in view of the possibility that in some cases two pronunciations were current [2]—a feature common enough in every language where changes are in progress (as they always are).[3] Assuming two pronunciations, the chief point of interest to the student of alliterative verse will be when the new spelling first came in. So long as it was new, it would be avoided in dignified composition. The old might survive for centuries in particular cases.

Except (2) where the vowel results from a contraction (§ 309. 8) or simple composition (§ 324), or is otherwise etymologically long.

Except (3) before *ll rr ss tt* in the following words (some of which admit of explanation under the foregoing heads):

catēlla, etc. (§ 310.5)	Dȳrrachium	*jūssi *jūssum
grȳllus	*fērre (§ 320 *obs.*)	*mīssum
mīlle (mīllia)	*pārra	*mūsso
*mūllus	susūrrus	*narcīssus
ōlla		*pāssus (pătior)
Pōllio	*āssus	*rūssus
*pūllus	*cēssi *cēssum	Sāssina
ūllus (nūllus)	ēsse, etc. (ĕdo)	
*vāllis	*fōssa (§ 318 *obs.* 2)	*mītto
vāllum	*-īsse (§ 319)	*quāttuor
vāllus	*-īssimus (§ 310. 4)	

[2] *Cf.* Lucr. iii. 504 (*vaccillans*) and vi. 575 (*văcillant*) for a striking instance.

[3] *E.g.*, in English: *ĕpoch*, *grănary*, *tŏrn*, *precĕdence*, *doctrĭnal*, *leisure*, etc.

Obs.—*Agrippa* is found in an inscription, and also *Achilles* (notwithstanding the Homeric Ἀχῐλεύς). *Britanni* appears as Βρεττᾱνοί.

5. Before *nt*, e.g. *mŏntis, gigăntis, sŭnt, sĭnt, amănto, monĕntis.*

Exceptions :—cōntio, jēntaculum, nūntio, -ius, quīntus; Greek names (§ 309. 1) in -ōn -ōntis (-ὼν -ὼντος), -us -ūntis (-οῦς -οῦντος).

Obs. 1.—Other exceptions may be *Amyntas, Amyntor* (ἀμύνειν).

Obs. 2.—Diomedes shortens *contio.*

Obs. 3.—*Frōntem, fōntem, pōntem* are supported by an inscription, Probus, and Romance respectively.

6. Before *nd* (on the analogy of *nt*), e.g. *pŏndus, fĭndo, amăndus, frŏndis, jucŭndus.*

Exceptions :—*arūndo, *hirūndo, nūndinae; nōndum, prēndo, quīndecim; vēndo, vīndemia, ūndecim.

§ 309. A vowel is *long*—

1. When it represents η ω or other long vowel in Greek loan or cognate words, e.g. *āthleta* (ἆθλα), *orchēstra* (ὀρχήστρα), *alīptes* (ἀλείπτης), *Cyclōps* (Κύκλωψ), *gārrio* (γηρύω), *frūstum* (θραύειν), *ūlna* (ὠλένη), and possibly *carmen* (κῆρυξ).

2. Before *nf*, e.g. *īnfimus* (also found as *imfimus*).

Obs.—Romance favours *ĭnfans* and *ĭnfernus.*

3. Before *ns*, e.g. *mōns, amāns, īnscius, tōnsum.*

Exception :—*insŏns* (Probus). [*Sons* does not occur.]

Obs.—Inscriptions show that the rule applies equally to the preposition *in*, when followed by initial *f* or *s*; and it is to be inferred that in poetry ⏜*n* | *s* (⏜*m* | *s*), ⏜*n* | *f* (⏜*m* | *f*) always lengthen. *Cf.* Priap. li. 9.

4. Before *gn*, e.g. *māgnus, sēgnis*, but not *Egnatius, Theognis* (§ 308. 3).

Obs.—Lindsay (*L.L.* p. 138) distrusts the rule, which, though well supported by inscriptions, is discredited in many cases by Romance, even in respect of the terminations *-gnus -a -um*, for which alone is there any grammarian's authority (Prisc. II. xi. 63); and he shortens *ignis, ignosco*, and *ignoro*. Mar. Vict. shortens *agnus*, Terence has *ĭgnave*, an inscription shows κογνιτου, and Diom. seems to favour *dĭgnitas.*

5. Before *gm* on the analogy of *gn*, e.g. *sēgmentum*.

Obs. 1.—Lindsay shortens *agmen*.

Obs. 2.—In loan words from the Greek, where the vowels are *a*, *i*, or *u*, the quantity is often uncertain before both *gn* and *gm*.

6. Before *nx*, e.g. *ānxius*, *vīnxi*.

Obs.—Romance favours *cĭnxi*, *fĭnxi*, and (doubtfully) *strĭnxi*.

7. Before *nct*, e.g. *vīnctum*.

Obs.—Lindsay, influenced by Romance, declares for *ŭnctus*, against Gellius (IX. vi. 3). Romance also favours *cĭnctus*, *pŭnctus*, and *tĭnctus*. Eusebius has Σάγκτος.

8. In contractions, *e.g.*

quōrsum (quo-vŏrsum), etc., but not deŏrsum, seŏrsum
amāsti, amāssem, amāsse, etc. (all conjugations)
dēst, dēsse, dērro ; mālle, nōlle
cōrs (cohŏrs), trūlla (tru-ĕlla)
deūm, duūmvir, currūm (gen. plurals), etc., etc.

Obs.—So also apparently in Greek genitives like *Aonidum* (-ων). *Cf.* Stat. Theb. x. 195.

ii. Substantives and Adjectives.

§ 310. A vowel is short before the endings

1. *ls* : *pŭls*, *pŭltis*
lcs : *călx*, *călcis*
mns : *alŭmnus* (-όμενος)
mps : *hiĕmps*, *-ĕmis*
rbs (*rps*) : *ŭrbs*, *ŭrbis*
stĭrps, *stĭrpis*
rnus (*rnius*, *rninus*)
except *vērnus*, *hōrnus*
rs : *ărs*, *ărtis*
except *cōrs*, *cōrtis*
Lārs, *Lārtis*
Mārs, *Mārtis*
rx : *ărx*, *ărcis*.

and in the endings

2. *-ĕstas*
-ĕster (*ĕstris*)
except *bi-mēstris*, etc. (*mēnsis*)
-ĕsticus
-ĕstus, except *fēstus*, *infēstus*, *manifēstus*
-ĭnquus
-ĭster (*ĭstrum*)
-ŭstus, except *jūstus*.

3. *-ĕrculus, -ŭnculus, ŭncio*
-ŭsculus : except *mūsculus, plūsculus, crūsculum, Tūsculum.*

4. *-ĕrrimus, -ĭllimus, *-ĭssimus.*

Obs. 1.—The quantity of *-issimus* (often long in inscriptions) is uncertain. Mar. Vict. shortens *amicĭssimus.*

Obs. 2.—The vowel is long in *matūrrimus, māximus,* and possibly *ultimus* and *proximus* (*πρόξιμος* being found as well as *πρόξιμος*). It is short in *ŏptimus, pĕssimus,* and *sŭmmus.*

5. *-ĕllus*, e.g. *libĕllus, puĕlla*
-ĭllus, e.g. *pupĭllus, tigĭllum.*

Exceptions :—catēlla	Bovīllae	*pastīllus
*duēllum	*Camīllus	pulvīllus
*stēlla	Catīllus	stīlla
	favīlla	suīllus
anguīlla	hīllae	vīlla

Obs.—To these perhaps should be added *querella, phasellus,* and a few other words in which there is an alternative spelling (see Alphabetical List), though the vowel may not have been long when the double letter was used.

§ 311. The vowel is *long* in the endings *-abrum, -acrum, -atrum.*

§ 312. The quantity is determined by the genitive, when the word ends in *-bs -ps -x*, preceded by a vowel, *e.g.*

plēbs, plēbis	grȳps, grȳpis	vōx, vōcis
coelēbs, coelĭbis	bicĕps, bicĭpitis	dŭx, dŭcis

So too in

nŏx, nŏctis	senĕx, senĭs	suppellĕx, -lĕctilis

§ 313. The quantity is determined by the nominative in words which end in *-er*, e.g. *ācer, ācris.*

So also in	ŏs	fĕl	quincūnx
	cărо	fār	deūnx
	mĕl	sphīnx	septūnx

Obs.—Fŏrs, lāc, and **ās* yield **fŏrtis, lăctis,* and *ăssis* (*semĭssis, decŭssis,* etc.) respectively.

iii. Numerals and Pronouns.

§ 314. The following are noticeable :

quīnque (quīntus)	quădr-	hŭnc	ĭpse
mīlle (mīllia)	nŏster	hănc	ĭste
ūllus (nūllus)	vĕster	-cŭnque	

Obs. 1.—*Uncia, quattuor,* and even *quartus* are doubtful.

Obs. 2.—Notwithstanding the admitted connection with *ōlim* and some support from Romance (Italian and French), the philologists seem unanimous in shortening *ille.* Seelmann is particularly emphatic (p. 84). But at least one grammarian (Nisus) spelt the plural *eillei,* and it is noticeable that Vel. Long., who gives us the information (K. VII. 77. 3), bases his objection to such spelling—not on any violation of natural quantity, but—on the absence of any etymological justification. Our alliterative scheme demands *ĭlle* in a few cases.[4]

Obs. 3.—Against the philologists, our alliterative scheme demands *ōmnis, e.g.* in Mart. I. lxxxvi. 4. Only in Italian has the word survived (Lindsay, *L.L.* p. 450), and there the *o* is long (*ogni*).

iv. The Verb.

(*a*) *The Present.*

§ 315. The vowel is *short*—

1. In verbal stems strengthened by *n*, e.g. *pĭngo, ĭnquam.*

Except : *nūntio, prēndo, vēndo.*

Obs.—*Nūncupo* (*nomen-capio*) is not a case in point.

2. In all other verbal stems where the vowel is long by position, e.g. *nĕcto, sĕrpo, vĕrto, plĕcto* (braid), *amplĕctor.*

Except :	*cēsso	pūrgo	*mīsceo
	*gūsto	rīxor	
	jūrgo	*rūcto	*mītto
	*mūsso	tēxo	plēcto (punish)
	nārro	vāsto	
	*ōrdino		gārrio
	*ōrno	ārdeo	nūtrio
			ōrdior

Obs.—*ὀρδιν-* (Byzant.) and *ὀρνᾶτος* are found.

[4] *E.g.* Cat. lxi. 172 (176); Ov. Her. xiii. 144–5 (interlineal rhyme); Met. xv. 851; Stat. Ach. ii. 436 (v.l. *fugae* avoids).

§ 316. The vowel is *long* before the endings *sco* and *scor*, e.g. *labāsco, florēsco, tremīsco, pōsco, expergīscor.*

Obs. 1.—*Quiesco* may be an exception. *Cf.* Gell. VII. (VI.) xv.
Obs. 2.—Walde queries *pāsco*, and Lindsay shortens *disco.*

(*b*) *The Perfect and Supine.*

§ 317. The vowel is long in the perfect when it ends in *-exi*, e.g. *veho, vēxi.*

Obs.—Priscian says (IX. v. 28) that all other vowels before *xi* are short (e.g. *traxi, vinxi, duxi*), and he elsewhere shortens *mansi*; but modern authorities hold him to be mistaken on both points.

§ 318. Subject to the foregoing, the quantity of the present stem is preserved before two or more consonants (except *ns nct nx*: § 309), *e.g.*

adŏlesco	adolevi	adŭltum
ārdeo	ārsi	ārsum
făcio	feci	făctum
păciscor	păctus sum	
tĕxo	tĕxui	tĕxtum
vīvo	vīxi	vīctum

Except in the following:

In the Perfect.

fŭngor	fūnctus sum	
frŭor	frūctus sum	
năncisco	*nāctus or nānctus sum	
trăho	trāxi	*trăctum
ūro	ŭssi	*ūstum

In the Supine.

ăgo	egi	āctum
dīco	dīxi	dĭctum
dūco	dūxi	dŭctum
ĕmo	emi	*ēmptum
frăngo	fregi	frāctum
frĕndeo	—	frēssum
īco	ici	ĭctum

lĕgo	legi	lēctum
păngo	pepigi	pāctum
-sīdo	-sedi	-sĕssum
tăngo	tetigi	tāctum
tŏrreo	tŏrrui	*tōstum

In the Perfect and Supine.

cēdo	*cĕssi	*cĕssum
flŭo	flūxi	flūxum
jŭbeo	*jūssi	*jūssum
mĭsceo	*mīscui	mīxtum
rĕgo	rēxi	rēctum
strŭo	strūxi	strūctum
tĕgo	tēxi	tēctum

Obs. 1.—*Jubeo* and *misceo* are much contested; *ĭctum* is determined by Romance, which also shortens *tōstum*; *ēmptum*, notwithstanding ἔμπτα, ἀδεμπτεύειν, etc., in Byz. Greek, is well supported by inscriptions (Greek as well as Latin); so *cĕssum* by the proper name *Succĕssus*.

Obs. 2.—Additional exceptions may be *fŏdio* (φωσσα being found as well as φοσσα); *pătior* (one inscription having *pāssus*); *vĕrro* (Charisius declaring for *vērri*); *gero* (one inscription showing *gēstum* against δίγεστα, ῥέγεστα, σούγεστα, and Gell. IX. vi. 3); and *vĭnco* (late inscriptions often lengthening the supine and its derivatives, e.g. *invīctus*, *vīctor*, with which compare Βεικτωρία and Βεικτωρῖνος).

Obs. 3.—*Pūrgo* and *sŭrgo* are compounds of *rĕgo*; *analĕcta* is a loan word (ἀνάλεκτα); *delĕctare* is from *-lĭcio*.

Obs. 4.—Almost all derivatives from the supine follow its quantity, e.g. *dĭctito*, *āctito*, *flūctus* (Gell. *l.c.*). The exceptions are not known.

§ 319. The vowel in the perfect before *ss* (*amavissem*, *fuisse*) and *st* (*amavisti*) is held by Marx to be short; but the inscriptions leave room for doubt, and Lindsay expresses uncertainty. Stolz (p. 94) lengthens.[5]

(*c*) *Miscellanea.*

§ 320. Noticeable are—

pŏsse, pŏssum, etc.
fĕrs, fĕrt, *fĕrre, *fĕrrem, etc. (perhaps)
vŏlt, vŏltis, vĕlle, vĕllem, etc.

[5] *Cf.* Ov. Her. ix. 72: ne pigeat molli succubuisse viro | inter Ionicas, where the analysis is – – i s s o. The text is, however, uncertain (vv.ll. *ut* and *nec*).
pg i^s eb is

nōlle, nōllem, etc.
mālle, māllem, etc.
ĕst, ĕstis, ĕsse, ĕssem, etc., from sum
ēst, ēstís, ēstur, ēsse, ēssem, etc., from ĕdo.

Obs.—The Lex Agraria of 111 B.C. has *referi*, pointing to *fĕrre* (Stolz, p. 195).

v. Prefixes.

§ 321. A preposition retains its quantity in composition when the spelling remains unaltered, or is only altered by the assimilation of its final consonant to the following consonant (*cŏr-rigo*, *ĭm-primo*, etc.), except—

1. In the case of *pro*, which is sometimes shortened (*prŏfugus*, *prŏfectus*, etc.).
2. When the combination *nf* or *ns* results (§ 309).
3. When *con* (the form assumed by *cum* in composition) is followed by *n*, e.g. *cōnnitor* (Lindsay). Such forms should probably be written with a single *n*.
4. Possibly in *cōlloco* (supported by Romance).

§ 322. When a monosyllabic preposition loses a consonant (except through assimilation) the vowel is lengthened by way of compensation,[6] *e.g.*

abs : ās-porto
ad : ā-scendo, āc (ad-que)
con : *cō-gnosco, cōmburo (co-amburo)
in : *ī-gnoro
sub : sū-spicio [7]
dĭs : dī-scindo, but dĭs-cingo, dĭs-crimen, etc.

Obs. 1.—Lindsay shortens *ignosco* and *ignoro*.

Obs. 2.—The rule does not hold when *con* is altered into *co* before a vowel with which it does not coalesce, e.g. *co-erceo*; nor apparently when *ex* assumes the form of *ec* (*ecfero*).

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[6] "Detrimentum literae productione syllabae compensatur," says Gellius (II. xvii. 9), who instances *copertus*, *cojugatus* (v.l. *coligatus*), and *conexus*. But the principle does not always apply, e.g. *vidĕn* (for *vidēsne*).

[7] *Sustineo* lengthens in the following line:

libáre núllos sústinét mihí versús (Priap. xlvii. 2),

where the analysis is – n s n – s
sus sus.

§ 323. The vowel is short in *bĭ- trĭ-*, except before *-duum* (Walde) and in contractions (*bīgae=bĭ-jugae*).

vi. Derivatives.

§ 324. Subject to the foregoing rules, derivatives preserve the quantities of the words from which they are formed, particularly in simple composition, *e.g.*

inter-vallum, rēs-pūblica, jūs-jūrandum, sē-cretus (O. Lat. prep. *sē=sine*)

eīs-dem, mās-culus, audācter, palūster, măncipium

prīstinus (prae), ēscam (ēsse), Āfrica (Āfer), deincĕps (*cf.* princĕps), and perhaps *quīppe (Probus, K. IV. 252. 15).

Obs. 1.—An inscription has *ārvalis* against *ărva* (Mar. Victor.), from *ăro*; and another has **dīctator* against *dīctum* (Gell.).

Obs. 2.—There are many known exceptions to the rule, e.g. *ăgo, ambāges*; *lăbare, lābi*; *păciscor, pācem*; *lĕgo, lēgem*; *rĕgo, rēgem*; *sĕdeo, sēdes*; *fĭdes, fīdo*; *nŏta, nōtus*; *dŭcem, dūcere*. The fact is that, notwithstanding general tendencies, accident has played a great part in the development of language. Even the imperfect utterances of a child have sometimes given currency to a new word or a new pronunciation, and these things must be allowed for. The ultimate court of appeal is after all usage (*usus*),

quem penes arbitrium est et jus et norma loquendi,[8]

and in literature the usage of the best (*consensus eruditorum*).[9] "Consuetudo certissima loquendi magistra, utendumque plane sermone ut nummo, cui publica forma est."[10]

II. ALPHABETICAL LIST.

§ 325. The following is believed to be a tolerably complete list of the poetical words whose hidden quantities have any claim to be regarded as long under the treatment of ancient or modern authorities. Undisputed words which are covered by the foregoing rules are omitted, except in a certain number of cases—chiefly proper names from the Greek—where the rules might not be readily seen to apply. Derivatives of the most obvious kind are also omitted. The justification for the quantification will in most cases be found in Marx. The references are to the sections. The italics and asterisks are explained in § 307.

[8] Hor. A.P. 71. [9] Quint. I. vi. 45. [10] *Ib.* 3.

āc,[1] 322.
**Achīlles*, 308.4 *obs.*
ācriter.
ācta (ăgo).
āctutum.
adēmptus.
Ădrāstus (η).
**adūlter.*
*aenīgma.
Āfrica, 324.
*āgmen, 309.5 *obs.*
āgnōsco.
*āgnus (ă, Mar. Vict.).
**Agrīppa*, 308.4 *obs.*
Ălcēstis (η).
alīptes (ει).
All-, Ālēcto (η).
All-, Ālia.
All-, *Ālifae.
all-, ālium.
all-, ālucinor.
Amathūnt-is (ου).
Amāzon.
Ămpsānctus.
amȳgdalum.
**Amȳntas, -tor*, 308.5 *obs.* 1.
ānfrāctus.
ănguīlla.
ann-, ānulus (ring).
annus,* *ānus* (year), 308.1 *obs.* 1.
*antēstor (testis).
App-, Āpĕnninus.
App-, Āpuleius.
App-, Āpulia.
**ārca.*
**arcēsso.*
ārdeo.
**ārdelio.*
**ārma*, 308.1 *obs.* 2.
Arr-, Āretium.
Arr-, Ārūns.
**arūndo.*
**ārva*, 324 *obs.* 1.
**ās*, ăssis.
ā-scendo, 322.
ā-scribo.
ā-specto.
ā-spergo.
ā-spernor.
ā-spiro.
ās-porto (ăbs).
Āsculum.
*āssus.
āstus.
āthleta (â).
ātramĕntum.
ātrium.
Att-, *Ātys.*
audācter.
āxĭlla.
*āxis (ă, Mar. Vict.).

bacca, *bāca.*
balbuttio, -ūtio.
ball-, *bālaena.*
ball-, *bālista.*
*bārdus (stupid).
Bellerophōnt-is (ω).
bellua, bēlua.
*benīgnus.
bess-, bēsis.
*bēstia.
bi-mēstris.
bīs-senus.
Bovīllae.
bracca, *-āca.
bracc-, brāchium.
**Britānni*, 308.4 *obs.*
bucc-, *būca.*
būcĕlla.
būcina.
būstum.
Būthrotum (ου).
*Bȳzantium.

cabāllus.
**cālculus.*
camellus, *-ēlus.*
*Camīlla, -us.
**cāpsa.*
*cārduus.
**cārmen*, 309.1.
cārrus.
carr-, cāruca.
Cass-, Cāsăndra.
Cāsiope.
catēlla.
catīllus.
Cephissus, -īsus.
**cēssi*,[2] **cēssum.*
**cēsso*, 318 *obs.* 1.
cētra (caetra).
Charōndas (ω).
Chirūrgus (ου).
Chrīstus.
cicātrīx.

[1] Cat. xiv. 20.
[2] Phaedr. II. vi. 2 lengthens, unless prodelision is assumed.

*cīnxi, *cīnctum.
(cĭngo) 309.6 *obs.*, 7 *obs.*
cipp-, cīpus.
**cīrca.*
**cīstĕrna.*
clăndēstinus.
clāssis.
clāssicum.
clāthri (η).
Clytaemnēstra (η).
Cnōssus (ω).
*cōgnōsco, 309.4 *obs.*, 322.
cŏllēctus (lĕgo).
**cōlloco*, 321.4.
coll-, *cōlus* (Lucil.).
cōmburo, 322.
comiss-, **-īsor.*
comm-, *cōminus.*
cōnfēstim.
cōnfirmo (firmus).
conj- ?
*cōnjunx.
cōnn-, 321.3.
*cōntio, 308.5 *obs.* 2.
corōlla.
cōrs, cōrtis, 309.8.
cott-, *cōtidie.*
covinn-, covīnus.
crābro.
crāstinus.
Crēssa (η).
crībrum.
*crīspus.
crisso, *crīso.*
crūsculum.
crūsta.
*crūstum.
cucullus, *-ūlus (cuckoo).
cull-, *cūleus.*
cupp-, **cūpedo.*
cūstos.
Cўclōps (ω).
cўcnus.

damma, dāma.
dē-cretum.
deformis (forma).
delēctus (lĕgo), but delĕcto (lĭcio).
delūbrum.
Demētrius (η).
dērro.
dē-stino.
dēst, dēsse, etc. (desum).
dē-triměntum.
dēxtāns.
dīco, dīxi, dĭctum.
**dictator*, 324 *obs.* 1.
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dī- (for dis), 322.
dī-gredior.
dī-scindo.
dī-scribo.
dī-spicio, etc.
Diēspiter.
*dīgnus, 309.4 *obs.*
dilēctus (lĕgo).
dirēctus (rĕgo).
*dirēmptum (ĕmo).
*dīsco, 316 *obs.* 2.
diss-, **dīsicio.*
dōdrāns.
**dōrmio.*
dūco, dūxi, dŭctum.
**duēllum.*
duūmviri, 309.8.
dŭntāxat.
Dўrrachium.

ēbrius.
ecc-*, *ēcastor.*
ēgregius.
*ēmptum (emo), 318 *obs.* 1.
enōrmis (nōrma).
Epaminōndas (ω).
**ērgo.*
Erinn-, Erīnys.
*erūcto.
ēsca (ēsse).
Esquiliae.
ēsse, ēst, etc. (ĕdo).
Etrūscus.
ex-īstimo.
ex-ordium (ordo).

**Falīsci.*
**fāscia.*
fāsti.
fāstus.
fāstidium.
fāstigium.
favīlla.
fello, fēlo.
**fērmentum.*
**ferre*, 320 *obs.*

fēstino.
fēstuca.
fēstus.
fēstivus.
fīngo, *fīnxi, 309.6 *obs.*
*fīrmus.
**fīstula.*
flōsculus.
fluo, -ūxi, -ūxum.
flūctus.
fodio, **fōssum*, 318 *obs.* 2.
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*fōrma.
**Fōrmiae.*
fors, **fōrt-is.*
fōrsit.
*fortāsse.
**fōrtuna.*
**fōssa*, 318 *obs.* 2.
frăngo, frāctum.
**frāxinus.*
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fūrtum.
**fūrvus.*
**fūscus.*
fūstis.
futt-, fūtilis.

gārrio (*η*).
garr-, gārulus.
Garunna, -ūna.
gĕssi, **gēstum*, 318 *obs.* 2.
**gībbus.*
gluttio, glūtio.
grabattus, -ātus.
grāllae.
grall-, grālator.
grȳllus.
**gūsto.*
guttus, gūtūs.

hāctenus.
Hellēspŏntus (*λη*).
hell-, hēluo.
**Hērcules*, but hĕrcle.
**hēsternus* (Mar. Vict.)
hibīscus.
hīllae.
hinn-, **hīnuleus.*[3]
hīrcus.
Hīrpini.
hīrsutus.
hīrtus.
**hirūndo.*
hīspidus.
hōrnus.
**hōrtus.*
Hymēttus (*η*).
Hypĕrmnēstra (*νη*).

**idcīrco.*
*īgnavus, 309.4 *obs.*
*īgnis, *ib.*
*īgnoro, *ib.*
*īgnosco, *ib.*
Ilissus, -īsus.
**īlle*, 314 *obs.* 2.
ill-, īlico.
illūstris.
Ill-, *Īlyria.
immo, īmo.
*ĭndūstria.
*īnfans, 309.2 *obs.*
*īnfernus, *ib.*
īn-fēstus.
īnformis (forma).
*insīgnis.
*insōns, 309.3 *obs.*
īnstīllo.
intellēctum (lĕgo).
*inter-vāllum (ă, Ann. Corn.).
intēstatus, but intĕstinus.
intrōrsus.
involūcrum.
Iōlchos (*ω*).
***īsse*, **isti*, 319.
***īssimus*, 310.4 *obs.* 1.

jēntaculum.
jŭbeo, **jūssi*, **jūssum.*
jūglāns.
Jupp-, Jūpiter.
jūrgo.
jūrgium.
jūstus.
jūxta, -tim.

[3] Hor. C. I. xxiii. 1.

*Lābdacus.
lābrum (vat).
labrūsca.
lāc, lăctis.
lāmna.
lārdum.
Larissa, -īsa.
Lārs, Lārtis.
lārva.
lāscivus.
lātĕrna, lănt-.
lātrare (bark).
lātrina.
**lēctica*, but lĕctus (bed), 308.3.
lĕgo, lēctum, lēctor, etc., but analĕcta (ε).
Lēmnos (η).
lĕntīscus.
Leōprepes (ω).
**libērtus*.
lībra, -bro.
līctor.
*līgnum.
ligurrio, *-ūrio*.
*līmpidus, but lўmpha.
lipp-, *līpus*.
litt-, *lītera.
litt-, lītus.
līxa (sutler).
loll-, *lōligo*.
**Lōnginus*, but lŏngus.
loquella, -ēla.
lūbricus.
lūctus (lūgeo).
**lūrco*.
lūstrum (purification).
lūstro.
**lūtra*.
lūxuria.
Lycūrgus (ου).
Lўrnēssus (η).

Māgnēssus (η).
*malīgnus.
mālle.
manifēstus.
Mānlius.
măntēllum.
măntissa, *-īsa*.
Marcomanni, *-āni*.
*Mārcus.
Mārcĕllus.
Mārculus.
Marpessius, -ēsius.
Marr-, Mārucini.
Mārs, Mārtis.
mārtialis.
Mārsi.
marsuppium, *-ūpium*.
mās-culus.
māssa.
Mass-, *Māsinĭssa*.
mātrona.
matūrrimus.
māxĭlla.
māximus.
māza (ā).
mercenn-, mĕrcēnarius.
Messālla, -ālina.
mīlle, mīllia, mīlia.
mīlvus.
**Mĭntūrnae*.
**mīsceo*, **mīscui*, mīxtum (mistum discredited).
**mītto*, **mīssum*.
muccus, mūcus.
mūcro.
*mūllus.
*mūsca.
mūscipulum.
mūsculus.
mūscus.
**mūsso*.
mūstela.
muttio, mūtio.

nancīscor, nānctus or **nāctus*.
Nārbo.
**nărcīssus*.
Nārnia.
nārro, 308.4, *Exc.* 1.
nāstŭrtium.
nefāstus.
nĕgligo, -ēxi, -ēctum (lĕgo).
nequīcquam.
**nēscio*.
**nīcto*.
nōlle.
nōn-dum, etc.
nōngĕnti.
nōrma.
nūllus.

numm-, **nūmus.*
nūncupo, 315.1 *obs.*
nūndinae.
nūntio, -tius.
*nūptiae.
nūsquam.
nūtrio, -trix.
Nyssa, Nȳsa.

Oenōtria (ω).
ōlla.
**ōmnis*, 314 *obs.* 3.
Opūntius (ου).
**ōrbita*, but ŏrbis.
*ōrca.
ŏrchēstra (η).
*ōrdior (ordo).
*ōrdo, -ino, 315.2 *obs.*
*ōrno, *ib.*
**ōrnus.*
ōs-cen.
-cĭllum.
-cito.
-culor.
-tium (Ōstia).
**ōstendo.*
*ōstrum.

**pāctum* (agreement).
palĭmpsēstus (η).
palūster.
păngo, pāctum, but pacīscor, păctus.
pann-, pānus (η).
papp-, pāpare, pāpus, etc.
Parnassus, -āsus (η).
**pārra.*
parr-, **pāricida.*
*pāsco, pāstum, 316 *obs.* 2.
*pāstillus (perhaps ī).
pāstor.
păstior, **pāssus*, 308.1 *obs.* 2.
pēgma (η).
pell-, pēlex.
**pēlvis.*
peremptum (emo).
pĕrgo, -rēctum.
perīclitor.
pēstis.
petorr-, *petōritum.*
phasellus, -ēlus.
Phoenīssa.
Phōsphorus (ω).
**Pīctones.*
*pīgnus.
pill-, pīleus.
pīstor.
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plebīscitum, 308.2 *obs.*
plēcto (η), punish, but plĕcto, braid.
plēctrum (η).
Plemm-, Plēmyrium (η).
Plīsthenes (ει).
plōstĕllum.
*plūmbum.
plūsculum.
poētria (η).
pōlliceor (perhaps).[4]
pŏllīctor, -īnctor.
Pōllio, Pōlio.
Polymēstor (η).
**Pōmponius*, but Pŏmpeius.
pōns, **pōnt-is*, 308.5 *obs.* 3.
**pōntifex.*
Porsenna, -ĕna (Πορσήνας).
pōsco, popōsci.
pōstulo.
praecĕptum.
prāgma-ticus (ᾱ).
Prāxi-teles (ᾱ).
prēndo, but prehĕndo.
primordia (ordo).
prīncĕps.
prīscus.
prīstinus.
Prŏcrūstes (ου).
profēstus.
prōmptus.
prōrsus.
prō-sper.
**prōximus*, 310.4 *obs.* 2.
pūblicus, but Pŏplicola.
*pūgnus.[5]
**pūllus* (young).
**pūlmo.*

[4] *Cf.* § 64. 1.

[5] *Cf.* Ov. Am. III. i. 38.

pŭlvīllus.
pungo, *pūnctum, 309.7 *obs.*
puppa, pūpa.
pūrgo.
pūstula.
*Pȳgmalion.

quall-, quālus.
*quārtus.
**quāttuor*, but quădrquerella, -ēla.
**quiēsco*, 316 *obs.* 1.
quīnque.
quīncūnx.
quīndecim.
quīntus, etc.
Quīntilianus.
quīnquātrus.
**quīppe*, 324.
quōrsum.

rāstrum.
*re-cēssus (cēdo).
rēct- (rĕgo).
rēgnum.
rell-, rēliquiae.
rēligio.
rĕtrōrsum.
rīxa, -or.
rōscidus.
Rōscius.
rōstrum.
**rūcto.*
rūrsus.
rūscus.
**rūssus.*
rūsticus.
**rūtrum.*

saccus, sāculus,
Sall-, Sālĕntini.
Sall-, Sālŭstius.
*sānctus, 309.7 *obs.*
Sappho, *Sāpho.*[6]
sārculum.
Sărdanapallus, -ālus.
sarīssa, -īsa.
Sārmatae.
sarrio, sārio.
Sārsina.
Sāssina.
scēptrum (η).
scrīptor.
*se-cēssus (cedo).
sē-cludo.
sē-cretus, etc., 324.
semēstris (mēnsis).
*semūncia.
sēptum (saeptum).
Sēscĕnti.
sēsqui-.
*Sēstĕrtius.
Sēstius, but Sĕxtius.
Sēstos (η).
sīccine.
**sīccus* (perhaps).[7]
*sīgnum.
sīnciput.
sīndon.
sinĭstrōrsum.
sīstrum (ει).
sōbrius.
Sōcrates (ω).
soll-, sōlĕnnis.
sōlĕrs.
sōlicito.[8]
sōl-stitium.
Sōphron (ω).
**sōrdes.*
sōspes.
Sōstratus (ω).
sphīnx, -īngos.
**splēndeo.*
*stēlla.
stellio, stēlio (lizard).
stīlla, -llo.
strenna, strēna.
strĭngo, *strīnxi, 309.6 *obs.*
strūxi, -ūctum.
stuppa, stūpa.
sublūstris.
*succēssus (cedo).
succus, sūcus.
succ-, sūcinium.
Sūffes.
suīllus.
sūmptus.
supp-, sūparum.
sūrculus.
sŭrgo, -rēctum.

[6] *Cf.* Cat. xxxv. 16 (Guarino's ed.).
[7] Suggested by several weak lines. *Cf.* Walde, and Welsh *sŷch.*
[8] *Cf.* Ov. Tr. IV. x. 38.

sūrsum.
sū-spicio, 322.
-spiro, etc.
susūrrus.
**sȳrtes* (σύρω).

tāctum (tăngo).
Tartēssius (η).
tāxo.
Tĕcmēssa (η).
tēctum (tĕgo).
**tēmpero.*
**tēmplum.*
**tēmpora* (anat.)[9]
**tĕsqua.*
*tēsta.
tēstis.
tēstamentum.
tēstudo.
theātrum.
Thrēssa (η).
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tinnio, tīnio
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**trānquillus.*
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ūllus.
ūlna, 309.1.
**ūltra, *ūltimus.*
ūlva.
*ūncia.
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*ūrceus.
*ūrna.
ūro, ŭssi, *ūstum.
ūrtica.
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usūrpo.
**ūtris* (ūter).
*ūxor.

**vāllis.*[10]
*vāllum.
*vāllus (stake).
vāsculum.
vāstus, -āre (waste), but văstus (vast).
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vīllicus, vīl-.
vīndemia.
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**vīrtus.*
vīscera.
*vītricus.
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[9] *Cf.* Hor. C. I. vii. 22.

[10] *Cf.* Hor. C. III. i. 47.

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ii. *Where emendation (without being necessary) improves the alliteration.*

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iii. *Where emendation has a bearing on the teaching of the grammarians.*

Charisius *	§ 287.7 *n.*	Quintilian *	§ 242.14
Ann. Cornutus *	§ 265.	Ter. Scaurus *	§ 293.46 *n.*
Gellius *	§ 90.62 *n.*	Mar. Victorinus *	§ 264.36 *n.*
Lucilius *	§ 16.4 *n.*		

GENERAL INDEX

For words containing hidden quantities, which are represented as long in Appendix O on more or less reliable evidence, see Alphabetical List (§ 325).

When there is no indication to the contrary, the Roman numerals refer to the pages (Pref. and Introd.), the larger Arabic numerals to the sections and subsections, and the smaller to the footnote indices.

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